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LET'S CELEBRATE!

PUBLISHED IN CONJUNCTION WITH THE EXHIBITION
CELEBRATION: A WORLD OF ART AND RITUAL
SMITHSONIAN INSTITUTION



LET'S CELEBRATE!

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CELEBRATION: A WORLD OF ART AND RITUAL
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Smithsonian Institution

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Foreword

To celebrate means to mark an occasion or event with ceremony or festivity. The word is derived from a Latin term meaning "frequented" or "populous." This does not mean only that celebrations are public, but that they are crowded with feelings and meanings. Ordinary life is on the whole orderly and predictable; every person and community needs at times to step outside routine and enter an occasion that is extraordinary and impregnated with feeling and raised consciousness.

Anthropologists have found no culture devoid of celebrations. They may be in the form of great public events: to celebrate highlights in the lives of great religious and political leaders or to mark the passage of the seasons. Or, they may be milestones in personal lives, taking note of decisive steps along life's road. Birth, adolescence, marriage, old age, and death may provide occasions for celebration, which can be both joyous and solemn. Celebrations acknowledge the achievement of a person or group reaching a socially recognized goal. They offer,

too, a time for deep thankfulness, an honoring of higher powers, natural or supernatural, whenever life's obstacles are overcome. Through celebration, we gain a sense of having survived with the aid of something more than ourselves.

The United States has its full share of celebratory occasions. We see a fascinating point-counter-point when we compare our ways of celebration to those of other lands. Democracy constantly celebrates individual achievements of free individuals banded together against privilege and despotism. Monarchies, feudal systems, and tribal societies celebrate permanent differences in rank and ordering both in nature and society; they celebrate the cycle of the seasons and the repetition of the political hierarchy.

Finally, celebrations represent times and spaces set apart from daily tasks, in which the possibility of a popular, social creativeness may arise. Through celebration, we not only attempt to understand our past, but we try to lay down the lines and forms of our future.

Victor Turner
Guest Curator for the Exhibition



Acknowledgments

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I appreciate, too, the professional support and advice from my colleagues within the Smithsonian Institution.

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Susan K. Nichols



Decorated Easter Eggs. c. 1900, Czechoslovakia, eggs, beeswax, and dyes.

Introduction

Let's celebrate!

Will that suggestion ring familiar to your students? To them, is celebration synonymous with the Fourth of July and New Year's Eve, Christmas and Hannukah—primarily legal or religious occasions limited to the United States? Do your students ever consider why people celebrate? Do they realize that different societies may celebrate for the same reason but at different times? For them, are celebrations jolly times only? Can they separate a celebration into its component parts of costume and mask, dance and music, food and drink? Would they then see the universality of some celebrations? Could they translate some of their own feelings and reasons for celebrating into a full-fledged celebration?

This handbook is a collection of ideas for lessons suitable for teachers of middle schools. Comprised of three curricular areas—art, language arts, and social studies—the units focus on five topics.

The first unit explores the general but central theme of celebration: all human societies celebrate. Celebrations mark important events for communities—triumphs, joys, and sorrows—and are special times separated from everyday routine. The second unit considers some universal reasons for celebrating, and the third unit directs attention to celebratory objects, beautiful and unique. Their symbolism and function in celebrations, plus their vital role as sources of information, are explored. Components of celebration—food and drink, costume and mask, dance and music, narrative and myth, games and sport—are the focus of the fourth unit. Breaking celebration into components will help students understand the experience of celebration. Rites of passage are discussed in the final unit. Given a long life, all human beings pass through the stages of birth, infancy, childhood, adoles-

cence, early adulthood, middle age, old age, and death. Societies vary widely in the extent to which they celebrate these stages and the passages between them.

Each of the units is to be presented with color slides of people celebrating or of objects used in celebrations. Questions for discussion are organized to place the celebrations and celebratory objects in a context familiar to your students. You are encouraged to substitute slides and text to suit the needs of your curriculum and the special needs, skills, and background of your students. Each of the five lesson units is distinct but can be matched with any or all of the other units for a comprehensive lesson plan on the phenomenon of celebration.

Please note that Unit 1 contains basic information about the concept of celebration and sets the foundation for further discussion. We urge you to pair all or parts of Unit 1 with whichever other lessons you and your class consider useful or interesting. In addition, Unit 1 contains a section entitled Related Resources, which lists local agencies and community groups that offer opportunities for learning about celebrations. Each unit includes suggested activities and an annotated bibliography for suggested reading.

And so, let's celebrate!

Annual

(1) recurring, done, or performed every year; yearly (2) of or pertaining to the year; determined by the year's time

Celebrate

(1) to observe a day or event with ceremonies of respect, festivity, or rejoicing (2) to perform a religious ceremony (3) to announce publicly; proclaim (4) to extol; praise

Ceremony

a formal act or set of acts performed as prescribed by ritual, custom, or etiquette

Clan

in some societies, a group of people who trace their descent from a common, sometimes legendary, ancestor

Commemorate

to honor the memory of

Culture

(1) the sum of socially transmitted behavior patterns, arts, beliefs, institutions, and all other products of human work and thought characteristic of a community or population (2) a style of social and artistic expression peculiar to a society or class (3) intellectual and artistic activity

Ephemeral

(1) lasting for a brief time; short-lived; transitory (2) living or lasting only one day, as certain flowers or adult insects

Glossary

Ethnocentrism

belief in the superiority of one's own ethnic group

Initiate

(1) to begin or originate (2) to introduce a person to a new field, interest, skill, or the like; instruct; guide (3) to admit into membership, as with ceremonies or ritual

Initiation

a ceremony, ritual, test, or period of instruction with which a new member is admitted to a particular group of people

Moiety

either of two basic subgroups that make up a tribe

Patriotism

loyalty to and love or zealous support of one's own country, especially in matters involving other countries; nationalism

Puberty

the stage of maturation in which an individual becomes physiologically capable of sexual reproduction

Rite

(1) a religious or other solemn ceremony: the rite of baptism (2) a ceremonial act or series of acts: fertility rites

Rite of passage

a ritualistic procedure associated with a change of status for an individual, as initiation, marriage, illness, or death

Symbol

something that represents something else by association, resemblance, or convention; especially, a material object used to represent something invisible

Tradition

(1) the passing down of elements of a culture from generation to generation, especially by oral communication (2) a mode of thought or behavior followed by a people continuously from generation to generation; a cultural custom or usage (3) a set of such customs or usages viewed as a coherent body of precedents influencing the present (4) any time-honored practice

Society

(1) the totality of social relationship among human beings (2) a group of human beings broadly distinguished from other groups by mutual interests, participation in characteristic relationships, shared institutions, and a common culture (3) the institutions and culture of a distinct self-perpetuating group

Solemn

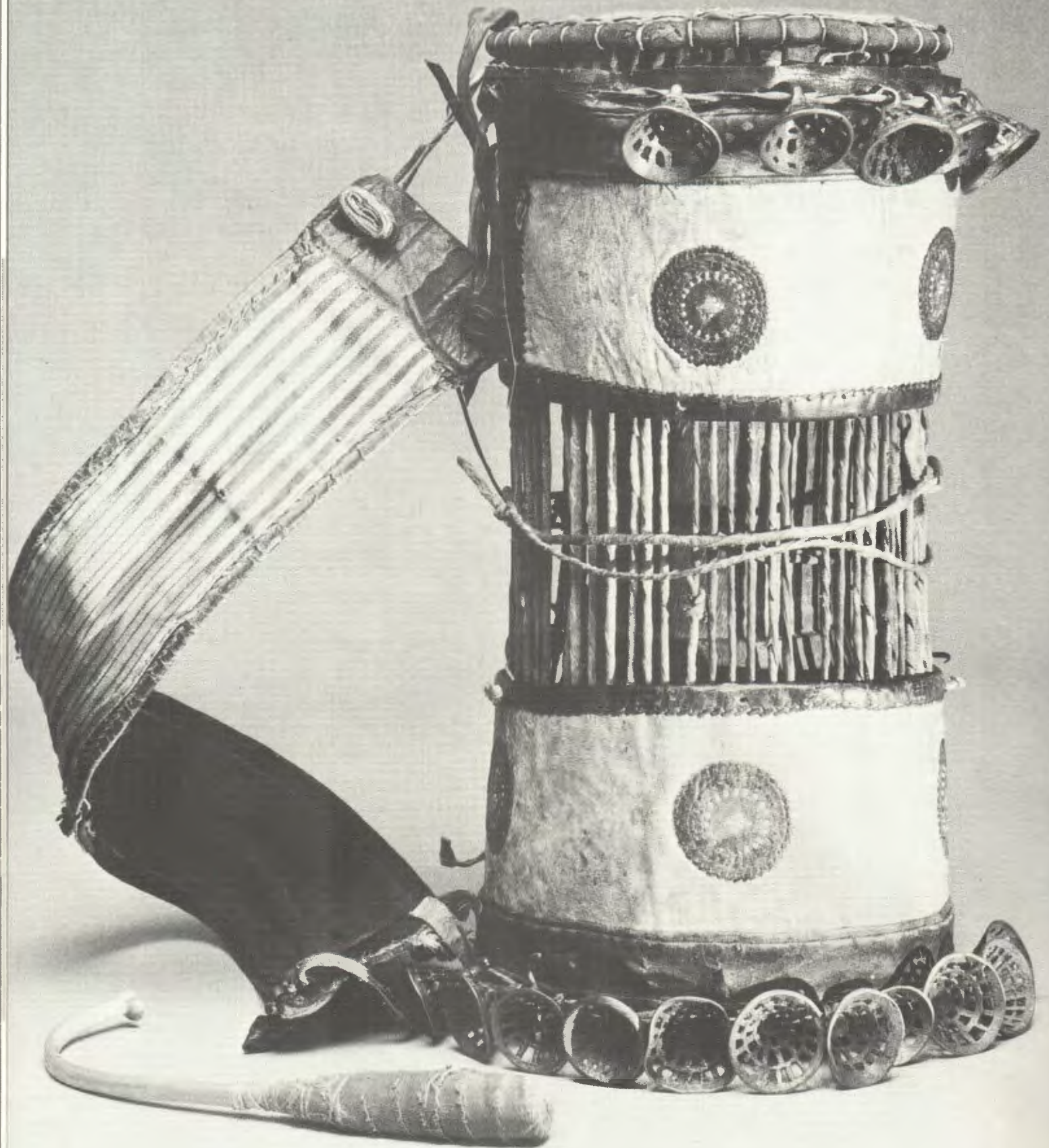
(1) deeply earnest; serious; grave (2) of impressive and serious nature (3) performed with full ceremony (4) invoking the force of religion; sacred (5) gloomy; somber



List of Slides

A descriptive checklist of objects shown in the slides is included at the end of this handbook.

1. Celebrating Thanksgiving, USA
2. High School Graduation Ceremony, USA
3. Celebrating New Year's Eve, USA
4. Celebrating Halloween, USA
5. Celebrating Fourth of July, USA
6. Nancy Butler Quilt, USA
7. Day of the Dead Altar, Mexico
8. Girl's Initiation Costume, Burma
9. Yam Mask, New Guinea
10. Model of Dance House, Eskimo people, USA
11. Drums of Peace, Japan
12. Costume, Ibo people, Nigeria
13. Decorated Shells, Japan
14. Uncle Sam Costume, USA
15. Speaker's Staff, Haida people, Northwest Coast, USA and Canada
16. Helmet Torch, USA
17. Emancipation House, USA
18. Harrison Quilt, USA
19. *Ball-play Dance, Choctaw*, USA
20. Bonad Wallpaper, Sweden
21. Serving Spoon, Dan people, Liberia or the Ivory Coast
22. *Mbala* Mask, Yaka people, Zaire
23. Shadow Puppet, Indonesia
24. Double Cup, Paiwan people, Taiwan
25. Bullroarer, Bororo people, Brazil
26. Turtle Leg Rattle, Eastern Cherokee people, USA
27. Mask, Korea
28. Gambling Sticks, Haida people, Tlingit, Alaska, and Northwest Coast, USA
29. Boy's Initiation Costume, Burma
30. Birch Bark Scroll, "Love Letter," Ojibwa people, USA
31. Benoni Pearce Album Quilt, USA
32. Cow Poster, Nepal



What Does It Mean to Celebrate?

OBJECTIVES

- Students will define celebrations as special moments—solemn or joyful—that are set apart from everyday activities.
- Students will consider the distinctions between events of celebration, reasons for celebration, and objects used in celebration.
- Students will explore reasons for celebrating that are shared by people around the world.

MATERIALS

- Slides 1–11
- Slide projector and screen
- Map or globe that shows Alaska, Burma, Japan, Mexico, and New Guinea

WHAT DOES IT MEAN TO CELEBRATE?

Flash slides 1 through 11 quickly: Celebrating Thanksgiving, High School Graduation Ceremony, Celebrating New Year's Eve, Celebrating Halloween, Celebrating Fourth of July, USA.

Elicit students' comments on these slides. Can you identify these celebrations? Which of these is your favorite? Name some of your family's celebrations (for example: birthdays, anniversaries, holidays). What national celebrations are observed in the United States or in other countries (for example: the Fourth of July, independence days of other countries, Chinese New Year's, presidential elections, the Queen's birthday in Great Britain)? Are there celebrations that people around the globe celebrate together (for example: Olympics, World's Fairs, United Nations Day, May Day)? Oftentimes, religious or sacred celebrations are held by a worldwide congregation of believers as well as by families and communities (for example: Christmas, Mohammed's birthday, Hannukah, communions, saints' days). Are we affected by national

celebrations of countries other than our own (for example: a coronation of a king or queen, a wedding within a royal family, the inauguration of a president)?

We have talked about celebrations such as Halloween, Thanksgiving, and the Fourth of July. We celebrate these events for particular reasons. What objects are used to celebrate these events? If you attend a Fourth of July celebration in the United States, what objects of celebration are you likely to find (for example: firecrackers, sparklers, red-white-and-blue bunting, crepe paper, frisbees, baseballs, flags)? What food and music do you associate with the Fourth of July (for example: picnic food, march music, "The National Anthem")?

Other events celebrate more personal special occasions. For instance, if we celebrate the anniversary of the day you were born, the event is your birthday and the reason for celebrating is the anniversary of your birth. What objects might we use to celebrate (for example: candles, party hats, presents, cards, games, flowers)? Music ("Happy Birthday to You") and food (birthday cake and ice cream) are important parts of the celebration.

From our discussion, we have learned that celebrations can be joyful; celebrations can be shared within families or communities, within a country or a faith, or around the world; and celebrations are made up of many parts—food, stories, music, costumes and masks, and people. Distinguishing the parts of celebration will help us understand why we celebrate, how we celebrate, and how our celebrations are similar and dissimilar to celebrations in other countries.

Show Slide 6, Nancy Butler Quilt, USA

Celebrations can be solemn as well as joyful. Some objects are used by people around the world as part of a solemn celebration.

What can you tell me about this object by looking at it (for example: consider its use, color, texture, material, condition, construction)? What else would you like to

know about it (the maker, exact size, precise material, reason it was made)? How might we find this information? (Could we talk with people, read diaries and letters of owners, measure the object?)

From sources like those we have just suggested, the employees at the Smithsonian museums have learned that this quilt was made in memory of Nancy Butler by her grandmother Nancy Ward Butler. The granddaughter was only twenty months old when she died. The quilt was made in 1842 when the grandmother was living in New York. At that time, it was common to make a quilt to express grief and sorrow. Some quilts were made with pieces of clothing worn by the deceased person. The lettering on this quilt resembles a tombstone.

How do we express our grief today (for example: through funerals, sympathy cards, wreathes, flowers, donations to scholarship or charity funds)? Do any of these ways seem as individual as Mrs. Butler's making of the quilt? What do these expressions of grief tell us about ourselves today and about people before us? How would you express grief over the loss of a special person or relative, or a favorite pet?

Quilts are very practical. They keep us warm and can be decorative, too. Some quilts commemorate engagements, marriages, births, and political events. Let's look at other slides of objects used as part of a solemn celebration.

Show Slide 7, Day of the Dead Altar, Mexico

In Mexico, a two-day celebration is held annually to honor the memory of deceased friends and family. (Locate Mexico on a map or globe.) Every November 1 and 2, the Mexicans have a celebration called the Day of the Dead. In local cemeteries, families clean graves and decorate them with flowers and candles. They sometimes place presents on the graves of children. In their homes, families set up elaborate altars like this one to honor the dead. They place food on the altars and wait for a sign that the deceased friend or relative has returned for the food. Sometimes the sign may be only a flicker of a candle.

For the Day of the Dead, markets sell all kinds of decorations and toys, many showing skeletons eating, drinking, playing guitars, and riding bicycles. Bakeries sell bread in the shape of skulls. Mock funerals are held with hearses made of candy and corpses popping out of coffins.

What colors do you associate with death? Traditionally we associate black with funerals. At one time, people felt that spirits, some ill willed and unfriendly, hovered about a corpse. Black was worn to make the living inconspicuous and less likely to be troubled by evil spirits. In Mexico, however, the color associated with death is

yellow. Do any of you know what a marigold is? It is low, small, bright yellow orange, grows in the summer, and is common to the Washington area. Marigolds are often found in cemeteries and in homes during the Day of the Dead celebration. Is yellow significant in celebrations in the United States? (For example, yellow ribbons are displayed as a sign that a friend or loved one will be returning. At a homecoming, the person who has returned will tear the yellow ribbon.)

How would you set up an altar if you were honoring or commemorating a deceased relative or friend? What special cares and thoughts might pass through your head as you prepare for the celebration? What colors and flowers would you use?

Show Slide 8, Girl's Initiation Costume, Burma

Solemn celebrations not only deal with death. Another kind of solemn celebration is an initiation. What are your initials? What is the initial letter of the alphabet? What does it mean to be initiated into a club? (For example, is there a formal ceremony for admission to that group? Are you recognized as a member once you have met the club's rules for acceptance?) In some societies, boys and girls must be initiated formally into adulthood. Can you think of a similar celebration or ceremony in the United States today? For instance, what kind of ceremony will your family, school, or religious group have to indicate that you are ready to take on adult responsibilities (for example: a graduation, confirmation, Bar or Bat Mitzvah)? These are the events that help initiate you into adulthood. What objects are associated with these initiation activities (for example: the Torah, the Bible, invitations, special clothes, voter's registration card, draft registration card, driver's license)? Do you think it might be difficult or easy for a young man or woman to live in a society that dictates exactly when that person becomes an adult?

In Burma, there is a very clear distinction between a girl and a woman. (Locate Burma on a map or globe.) After their ear-piercing ceremony, usually held at puberty, Burmese girls are allowed to act as adult women and are accepted as adult women. Both earlobes are pierced with a gold pin that is sometimes left in the ear as an earring. There can be an elaborate ceremony as part of a girl's initiation, or the piercing can take place at home. In both instances, a feast follows the happy and solemn occasion. This jacket and headdress are part of the initiate's costume. How many of you have had your ears pierced? What prompted your decision? Did pomp and ceremony surround the event? Were you treated differently as a result? The initiation ceremony is different for Burmese boys. The boys are the focus of a more elaborate celebration after which they enter a monastery for a short

time. They are recognized as men when they complete their stay and return to their daily routine.

From our discussion, we have learned that celebrations can be joyful or solemn. People around the world celebrate for some of the same reasons—birthdays, initiation, weddings, death. Time for celebrating is set aside from everyday routine. Special objects are used in celebrations.

Show Slide 9, Yam Mask, New Guinea

People celebrate for different reasons. Why do you celebrate (for example: for breaking a record, achieving a goal, winning a game, earning a good report card)? What are some reasons for having a national day of thanksgiving? Hoping for or receiving an adequate food supply is an important reason for celebrating in many societies. Most people around the world set aside a special time annually to celebrate their harvest and pray for enough food and game for the following year.

The Abelam people live in eastern New Guinea. (Locate New Guinea on a map or globe.) A very important source of their food supply is the yam. Their yam is a large root vegetable and is like a very big potato. At harvest time, a celebration is held to honor the yam and to increase the chances of producing enough yams during the next harvest. A great Yam Festival is held. Masks like this one are made to resemble people and are placed on the yams.

The Abelam people believe the yams possess the same spirit as man. Men parade through the village with the decorated yams, which they then display in the village square. Visitors from the area participate in the festival and admire the yams. Where in the United States could you visit and admire the best produce and livestock (for example: at state and local fairs)? How would you be honored by other farmers if you grew the largest yam in the country (for example: with a blue ribbon, cash award, newspaper article, television interview, loving cup)? Because yams are important to the Abelam people, not everyone is allowed to care for them. In the Abelam society, only men who have received secret instructions have the privilege of caring for them. Other societies entrust special responsibilities to women, but in the Abelam society men have the special honor of tending the yams and preparing the yam masks.

Show Slide 10, Model of Dance House, USA

There are other people, too, who believe that their important food sources have, like people, a living spirit. Many societies hold hunting festivals to honor prey animals and their spirits. For many years, Eskimos have

used dance and music as part of the winter entertainment during the ice-bound period each year from late September through February. (Locate Alaska on a map or globe.) They hold special celebrations to thank the spirits of the slaughtered animals for coming to the hunters and to invite the animals back the next year. In the past, Eskimos saved the bladders of the seals killed during the summer hunting season because they believed the bladders contained the souls of the seals. Those bladders were used in the great hunting festivals held during the winter in dance houses much like this model. This particular model of a dance house was probably made for sale to tourists some time ago by the Nushagak Eskimos in Alaska who are well known for their skill as carvers of walrus ivory.

Show Slide 11, Drums of Peace, Japan

Celebrations can occur in a variety of settings. The dance houses in Alaska became a sacred space for the Eskimos' celebrations. Areas for celebrations can be indoors or outdoors, man-made or natural. Name some special areas that are used in the United States for celebrations (for example: church, synagogue, sanctuary, chapel, shrine, park, arena for graduation ceremony or sports). Some celebrations can occur only in a special place. (For example, Moslems make pilgrimages to Mecca, which is the birthplace of Mohammed and a holy city of Islam. Catholics make pilgrimages to Lourdes, France, which is the site of a famous shrine.)

Sometimes celebratory objects are used to establish a space for the celebration. These Drums of Peace, called *kanko*, are from Japan and are sacred to the Shinto religion. (Locate Japan on a map or globe.) The gold design is an emblem of creation; in the Shinto religion, the gilt roosters symbolize peace and prosperity. The Drums of Peace are not used as musical instruments but are carried atop portable shrines in processions. When the *kanko* are set down, that space or area becomes sacred and ready for celebration. In this instance, the celebratory space is movable.

Many years ago in Japan, the *kanko* were set up in front of the offices of judges. People who felt they had been mistreated could beat on the drums to announce their complaint publicly. How do you display your anger or indicate that you have been wronged? Is there a ritual, established procedure, or ceremony involved? Should there be? What would your ritual to express annoyance or anger include (for example: a strike, boycott, protest march)?

REVIEW

From our slides and discussions, what do we know about celebrations?

- Celebrations can be joyful or solemn.
- Celebrations exhibit the shared values of a community or group.
- Celebrations are special times set apart from everyday activities.
- Celebrations are public performances that mark important events in the lives of a group of people.
- People from diverse societies celebrate some of the same special moments, but sometimes in different ways and at different times.

SUGGESTED ACTIVITIES

1. Several weeks before your introduction of the topic celebration, ask your students to bring to class pictures of a family and/or a community celebrating the Fourth of July. You may need to save magazines, newspapers, and other resource material from the previous summer for use with this activity. Ask the students to skim books, magazines and newspapers, and family photos for scenes they associate with the Fourth (for example: cookouts or picnics with games, parades or displays with symbols of America, a fireworks display). Some students might prefer to make a collage or montage of individual pictures that represent the Fourth. Others might bring actual objects to class or create their own drawing, painting, or photograph. Ask your students to make labels for the pictures or objects. Labels can name values represented by the actual or depicted objects (for example: patriotism, pride of performance or craftsmanship, significance to the Fourth).

2. Enjoy a month of celebrations. Find or create a reason to celebrate every day of the month. A good source for ideas for historical events to celebrate is the National Archives Illustrated Perpetual Wall Almanac of American History.

3. Divide the class into four teams. Have each group trace a single celebration, such as the Fourth of July, in four different groupings—family, region or community, the nation, and the world. How is each holiday celebrated within these groupings?

4. Discuss the high cost of celebrating a holiday. Students can bring in advertisements of items related to celebration. Assess the necessity for each item and its expense. Do people really need these items for celebration? Do any of the items increase the quality of the celebration? How do they alter the focus of the celebration?

5. Introduce the word ephemeral. Identify throw-away items used in various celebrations. Introduce the word traditional. Discuss the custom of keeping and reusing certain items for various celebrations. Bring examples of each to class. A bulletin-board display can be designed to compare the use of ephemeral and traditional objects.

6. Ask students to bring to class objects and stories that are special to their family celebrations and to share the history of those items with the class. Students can illustrate their presentations with snapshots or slides of families celebrating. A display table or exhibit case would expose the larger student body to the project. Students could look for the similarities and differences between families and the objects families use to celebrate. Group the celebrations by type, whether civic, sacred, seasonal, or a rite of passage.

7. Have students write about a particular celebration. Then ask them to interview a sibling or parent about his or her thoughts on the same family celebration. Finally, suggest that they talk with a grandparent or much older relative to learn how the celebration has changed over the years. The students should take notes of their interviews, draw conclusions about the evolution of the celebration, and report their findings to the class. This oral history project can be expanded to include interviews with students in a school across town or residents of a retirement or nursing home. Students should plan their questions for the interview before the actual meeting. Also, they might require some sessions in class to practice their interviewing skills. To complete the project, the students could perform a skit to share their work with their families and friends.

8. Invite a sponsor of a local celebration to visit your class. Ask the sponsor to send in advance a checklist of supplies that will be needed for the celebration—recipes, audio-visual equipment, suggested music. Have the classroom in celebratory readiness, with food prepared and objects on hand. The sponsor might want to show slides, teach a dance, or prepare special food. This visit would be an ideal way to prepare for the students' participation in an actual celebration. Perhaps your students might help at the sponsor's next celebratory event.

9. Consider these suggestions offered by three teachers. Louise Harper of Washington International School recalls, "I have had fifth graders make a birthday card for themselves—one that they would like to receive. It was a good lesson." Art teacher Karen Jenks of Robert Frost Intermediate School suggests, "Create banners for a season, a rite of passage, or any other celebration that is important to your age group. The banners can be displayed

in the school halls, libraries, and neighborhood recreation centers. After a tour of any or all of these places, the banners can be placed on permanent display in the creator's room or home. A good resource for this project is a book called *Banners and Flags: How to Sew a Celebration* by Margot Carter Blair and Cathleen Ryan. It is available from Harvest/Harcourt Brace Jovanovich and costs \$7.95."

Catherine Eckbreth of Swanson Intermediate School offers one more idea. She suggests that an individual or group of students plan a celebration based on a theme they have originated. For instance, the theme of the celebration might be people with a certain name or students in a certain grade, a specific day of the week or a favorite color. Students could design objects and create or write the tradition or ritual for the topic. Present a "model" celebration to the rest of the class. Prepare a poster advertising the celebration.

ANNOTATED BIBLIOGRAPHY

Harris, Marvin. *Cous. Pigs. Wars. and Witches*. New York: Vintage, 1978.

According to the author what may seem to be apparently bizarre behavior often stems from a rational economic basis. Copies can be ordered from Random House, 400 Hahn Road, Westminster, Maryland 21157. (\$2.45 plus \$1 postage)

Igoe, Kim, and Hutchinson, Ann. *Directions*. Washington, D.C.: Paul VI Institute for the Arts, 1978.

This is a directory of cultural resources in the Washington metropolitan area. Entries are arranged by the categories of dance, drama, history, literature, music, science and environment, and visual arts, as well as by federal agencies and other organizations. Copies of *Directions* have been distributed to most parochial schools and to some teacher centers. Plans are underway to reprint the directory. Copies can be ordered from Paul VI Institute for the Arts, 1711 N Street, NW, Washington, D.C. 20036. The phone number is 347-1099.

Price, Christine. *Happy Days*. New York: UNICEF, 1969.

Days of birth and naming, birthday celebrations, and ceremonies of growing up are the three major divisions of this book. An appendix includes music for birthday songs and suggestions for further reading. Copies can be ordered from UNICEF, 110 Maryland Avenue, NE, Washington, D.C. 20003. The phone number is 547-0204. (\$3)

Temko, Florence. *Folk Crafts for World Friendship*. Garden City, N.Y.: Doubleday & Co., 1976.

Published in cooperation with UNICEF, this book describes the varieties of crafts associated with world celebrations. Each of twenty-seven sections discusses a craft from a different country, with each section, in turn, divided into three subsections—a story about the craft or cultural context, step-by-step instructions in various techniques, and suggestions for further activities. Black-and-

white photographs and line drawings illustrate each craft object used in its native celebration. (\$4)

Wigginton, Eliot, ed. *Foxfire Book*. Garden City, N.Y.: Anchor Press, 1972.

With the subsequent publication of five additional volumes, these firsthand reports by long-time residents of Georgia's Appalachian region share lively information about hog dressing, log cabin building, mountain crafts and food, ghost stories, burial customs, corn shuckings, and other affairs of plain living. All interviews and reports are the work of Eliot Wigginton's junior and senior high school students. (Vols. 1-2, \$5.95; 3-5, \$6.95; 6, \$7.95)

RELATED RESOURCES

American Folklife Center
Library of Congress
Washington, DC 20540
287-6590

Naturalist Center, C-219
Anthropology Resource Center for Teachers
National Museum of Natural History
Smithsonian Institution
Washington, DC 20560
357-2804; open weekends

Teacher Center
Department of Quality Integrated Education
Rock Creek Palisades School
3901 Denfield Av.
Kensington, MD 20795
946-9181

D.C. History Curriculum Project
1011 Fifteenth St., NW
Suite LL-70
Washington, DC 20005
547-8030

National Center for Urban Ethnic Affairs
1511 Sixteenth St., NW
Washington, DC 20036
232-3600

National Geographic Society
Seventeenth and M Sts., NW
Washington, DC 20036
857-7000; open weekends

Teacher Center
Board of Jewish Education
9325 Brookville Rd.
Silver Spring, MD 20910
589-3180

Why Do We Celebrate?

OBJECTIVE

- Students will cite at least three examples that illustrate ways in which diverse societies share similar reasons for celebrating.

MATERIALS

- Slides 3, 4, 12–18
- Slide projector and screen
- Map or globe that shows Alaska, British Columbia, Japan, and Nigeria

WHY DO WE CELEBRATE?

Show Slide 4, Celebrating Halloween, USA

Does this look familiar? Why do children and adults dress in masks and costumes for Halloween? (For example, with their true identities disguised, can people act differently than they might ordinarily act?)

The origins of present-day celebrations for Halloween date from thousands of years ago. At one time, it was believed that the people who died during the year would return to their homes for a last meal on the night before a new year began. Evil spirits, goblins, and witches were also believed to roam the world that night. People dressed themselves in terrifying costumes to scare away evil spirits and allow the souls of the deceased to come for their last meal. In Mexico today, there is a very special celebration similar to Halloween called Day of the Dead. It is celebrated for many of the same reasons that Halloween was originally celebrated. It is held annually on November 1 and 2. For most people in the United States Halloween now means, however, a time to “let off steam” or to behave in extraordinary ways.

What have you done on Halloween night that you probably would not do at other times? Have your parents or grandparents told you about the pranks they per-

formed during Halloween when they were children? People in all cultures need a chance to “let off steam.” Some celebrations are intended for just that purpose. Through the celebration, members of a group are given permission to act differently than they ordinarily act and to behave in ways they do not ordinarily behave in their everyday routine.

Show Slide 12, Costume, Nigeria

This is a costume that is worn during a major celebration in Nigeria. (Locate southeastern Nigeria on a map or globe.) It is called an impersonation costume. Can you define impersonation? Look carefully at this costume. What might the wearer be impersonating with this costume (for example: a female, indicated by breastlike forms)? This costume is worn by young men who, dressed to impersonate women, dance out their representations to the accompaniment of a band. They are honoring Ikorodo, the daughter of the goddess of fertility. Can you name other ways in which the design of the costume seems to be associated with fertility?

Show Slide 3, Celebrating New Year's Eve, USA

New Year's Eve is another holiday in the United States that gives people an approved time to behave in extraordinary ways. What objects and events come to your mind when you think of New Year's Eve in the United States (for example: noisemakers, funny hats, champagne)? Does your family have a special tradition for New Year's Eve or New Year's Day? Perhaps a special meal? Many people in the United States make resolutions or promise to make changes in the way they will conduct their lives in the new year. If this were New Year's Eve, what resolutions would you make tonight? (Note: Students may prefer to write resolutions anonymously.)

New Year's Eve is a celebration that combines “letting

off steam" and making resolutions for the new year. It is a celebration that can be both joyful and solemn. The coming of a new year is considered a hopeful time, a time of renewal, of revival.

Show Slide 13, Decorated Shells, Japan

Cultures other than those we have just mentioned celebrate the coming of a new year, too. In Japan, the new year, *oshogatsu*, begins on January 1, as it does in the United States. It is the most important day of the year, celebrated with a festival filled with good feelings and nostalgia. At the end of the old year, all dust and dirt is swept from the house and burned. This way, the new year can begin clean, fresh, and renewed. All debts are paid and disputes are settled.

Food plays an important role in Japanese New Year's celebrations as it does with other celebrations. For the first three breakfasts of the new year, the Japanese eat vegetable soup. In Tibet, another Asian country, a special dumpling is served on the eve of the new year. Fortunes are foretold by what is found in the dumpling—a piece of wood, a stone, or wool, for instance.

During the New Year's celebration, Japanese girls and women play several games. One game is somewhat like badminton in that players holding decorated paddles bat shuttlecocks. A second game is played with cards. One hundred poems are written in two parts, with each part written on a card. The object is to match the halves to make a whole poem. Whoever forms the greatest number of complete poems wins the game.

Take some time to examine the objects in this slide that are part of another Japanese game. From what you now know about Japanese New Year's celebrations, can you guess how this third game is played? (It is played like the poem card game. Part of a picture from a well-known story is painted on each half of a bivalve shell; the remaining part is painted on the other half. The player who makes the greatest number of matches or pairs wins.)

Like the Japanese women, Cambodian children play a variety of games to celebrate the new year. Tug-of-war is popular, as is a game in which red beans are tossed into a basket. The games have been played for nearly a thousand years around Angkor, the area that was once the homeland of Cambodian kings.

Not all societies celebrate the new year at the same time as it is celebrated in Japan and in the United States. For instance, Ukrainians begin the new year on January 14. In the Khmer Republic, Cambodians celebrate the new year in mid-April. According to their Buddhist faith, Cambodians visit the temples to make sand mounds. This is the most important event of the New Year's Day. These sand mounds are offered as a kind of prayer. On New Year's Day, all statues in the

temples receive an annual bath and all houses are cleaned.

Another Asian country, Laos, celebrates in still another way. Laotians also celebrate the new year in April, when the days are getting longer and the nights shorter. New Year's Day is set in the lengthening days of mid-April because the Laotians consider light to mean good luck and happiness. Water also plays an important part in the Laotian new year. It is used to wash away the sins of the old year. Like the Cambodians, the Laotians wash and scrub their houses and temple statues. In fact, they have water-throwing festivals. Laotians believe that the happier the participants are during the New Year's celebration, the happier they will be in the new year. Sand is carried to the temples to be used for repairing statues. As in Cambodia, sand mounds are made and decorated with flags, flowers, and money. Men and women will make sand mounds together, especially if they hope to marry in the future. On the third day of the celebration, food and flowers are taken to the temple to welcome the goddess of the new year and to offer special prayers.

The Jewish people observe their new year in the fall. Their new year's day is called Rosh Hashanah, which means in Hebrew "head of the year." It begins a solemn ten-day period of repentance and prayer. Rosh Hashanah ends with Yom Kippur, the holiest day of the year. People spend the day in prayer, meditation, and fasting in order to start the new year in a spiritually pure state.

What other new year celebrations do you know of? In what ways are the five celebrations we have mentioned similar? (For example, are people given another chance to improve? Do they reflect on the past year? Is it time for games and play?)

From our discussion, we have learned two reasons that people from various societies might celebrate—to "let off steam" and to be renewed.

Show Slide 14, Uncle Sam Costume, USA

This slide shows the costume of a person often associated with the United States. It is called an Uncle Sam costume and is often seen in Fourth of July parades and other celebrations of patriotism in the United States. Define patriotism. The term "Uncle Sam" arose during the War of 1812 and was first used in ridicule. Today, Uncle Sam is one of the most frequently used symbols for the United States. Define symbol. Where have you seen this symbol of the United States (for example: in parades, cartoons, effigies, patriotic and recruiting posters)? What other symbols remind you of the United States (for example: eagle, flag, banners and bunting, Liberty bell, pictures of national officials or heroes)? These are examples of images associated with the United States. What are some symbols that represent things other than the United States (for example: a mascot, Empire State

Building, donkey and elephant, hammer and sickle, cross, Star of David, international road signs)? Can you think of a symbol for yourself that others would immediately recognize as representing you?

Think back a few years to our Bicentennial. What special celebration activities do you recall? Name some activities that were jolly and some that were solemn. List the events that marked your last Fourth of July—or independence day of another country. Does your family celebrate alone or with the community? Within the United States, individual states and cities have their own celebrations commemorating their founding. The many ethnic groups in the United States have their own celebrations, too. Some celebrate a patron saint's day or patriot's birthday; others mark the independence day of their original homeland. Do you or your friends celebrate the independence day or national day of a country other than the United States (for example: Greek Independence Day, March 22; Phillipines National Day, June 12; Bastille Day, July 14; India Independence Day, August 15; Mexican Independence Day, September 16)?

Show Slide 15, Speaker's Staff, Queen Charlotte Islands, British Columbia, and Prince of Wales Islands, USA

With which Native American groups are you familiar? What do you know about the Indians who live along the northwest coast of North America? This object is from one such Indian tribe, the Haida (HI da), who live on Queen Charlotte Islands in British Columbia and on Prince of Wales Islands off Alaska. (Locate these two islands on a map or globe.)

The Haida society is made up of two moieties—the halves of a tribe—the Ravens and the Eagles. Each person belongs to one or the other and never marries a member of his or her own moiety. Children take the moiety of their mother. For instance, when a woman from the Eagle moiety marries a man from the Raven moiety, their children belong to the Eagle moiety. Each moiety is made up of about twenty clans, each with a head chief. At one time long ago, each town was made up of one clan. Clans were made up of houses, or groups of people, and each house was headed by a house chief. Rank was very important to the Haida Indians.

This slide shows an object used by the Haida Indians in their ceremonial feast, the potlatch, which comes from a word that means "giving" or "gift." Haida Indians hold potlatches for many reasons—to mark a death, to note the building of a new house, to install a new house chief, to put up a new totem pole, to mark female puberty, or to ridicule a person. At a potlatch, the host and his relatives generously give gifts to the invited guests. At one time, the gifts might have included feast dishes such as

bowls and plates, slaves, and canoes. When non-Indians began to trade with the Haidas, potlatch gifts began to include blankets and, more recently, sewing machines and power boats. Accepting gifts makes the guests witnesses to the event being celebrated. At some future time, some guests may sponsor a potlatch and present their former host with an even larger gift. Sometimes the host destroys the gift to show that he can afford to do so.

In the past, wealthy men often had speakers who made announcements for them. At the potlatch the speaker would call out the names and ranks of the guests present. The speaker held a staff like this one, which represents its owner's position or status. Images of animals that are familiar to the people of the northwest Pacific coast are carved on this staff. Can you find the whale, the crow, the sparrowhawk, and the beaver eating a mouse?

Show Slide 16, Helmet Torch, USA

One hundred years ago, American political campaigns were, even more so than today, highly celebrated events. In 1860, the "Wide Awake" marching organization popularized the torchlight parade. The members of this marching group dressed in patriotic costumes and carried or wore torches like this one. The Wide Awakes marched through city streets advertising their candidate, Abraham Lincoln. Some of the groups of supporters consisted of people trained in marching; some marchers were hired by campaigners just to make the campaign crowds appear larger. Torchlight parades lasted for two to three hours and consisted of more than uniformed marchers with kerosene torches: participants also sang political songs, shouted campaign slogans, and carried banners and pictures. What similarities do you see between these torchlight parades and today's political campaigns or demonstrations? (For example, are today's celebrations loud and noisy? Are they well organized? Do they use placards and slogans, campaign songs and parades?) If Lincoln were a presidential candidate today and you were a member of his staff in charge of publicity, how would you advertise Lincoln's campaign? In Lincoln's time, the rally and torchlight parade were the components of the celebration. Today, the rally is only part of an occasion that involves radio, television, and magazine and newspaper coverage. Presidential celebrations now occur primarily at the nominating conventions and at victory jubilees.

Show Slide 17, Emancipation House, USA

We know that Abraham Lincoln was successful in his campaign for the presidency in 1860. We know, too, that during his presidency the Civil War raged. This object commemorates the Emancipation Proclamation, an

important act signed by Lincoln during his term in office. Effective January 1, 1863, Lincoln's Emancipation Proclamation prohibited slavery in the United States. News of emancipation, or freedom, traveled slowly and reached different regions of the country at different times. As the slaves received the news giving them personal freedom, they celebrated. It was a time to be remembered and commemorated. Although the dates of emancipation celebrations are different across the country today as they were in the past, the celebrations are now commonly referred to as "Juneteenth" days. The name refers to the month the black slaves of Texas heard about the Emancipation Proclamation. Across the country, the reason for celebrating Juneteenth Day is the same.

What kinds of activities do you suppose the newly independent people might have performed? Remember, the former slaves would not have had much wealth. How would they celebrate or commemorate (for example: with picnics, dances, songs, letters to a loved one, prayers)? This object is a model house built by George W. White, Jr., in 1964. It is called the Emancipation House and it commemorates black life in the Old South and Lincoln's freeing of the slaves. Examine the slide carefully. What objects, activities, and feelings are presented in the model house? Why do you think George White might have chosen these activities to commemorate the Emancipation Proclamation? Have you ever made or helped to make an object to commemorate an event or occasion? Have you ever been awarded a prize or trophy that commemorated your participation in an event?

Show Slide 18, Harrison Quilt, USA

This quilt is another object that commemorates an event. How do you and your family indicate your support for candidates, issues, or causes (for example: with political buttons, school booster decals, bumper stickers)? By looking at this quilt, we might guess that the quilt-maker supported William Henry Harrison, our ninth president, in his campaign for the presidency in 1840. The quilt is made of colored silk ribbons used in President Harrison's inauguration. The ribbons were sewn together and quilted to a cloth backing for added strength. The quilt commemorates the inauguration of President Harrison, who served for only a month. He caught a cold during his early days in office, some say during his inauguration, and died of pneumonia.

If you were gathering materials to make an inaugural quilt to commemorate the 1980 presidential election, what might you include (for example: a California governor's button, Hollywood memorabilia, sequins)? How do you suppose you would make an inaugural quilt commemorating Jimmy Carter's election in 1976? Consider the kind of fabric you would use. (For example, would it be homespun, silk, glittery, plain?) Can the fabric help

tell your story?

We have learned about a number of objects related to various celebrations. Give at least two examples of objects, naming the society that uses the object, the celebration with which the object is associated, and the reason for the celebration (for example, decorated shells: Japan, New Year's Day, renewal).

REVIEW

From our slides and discussions, what do we know about the reasons people celebrate?

- Celebrations can be times to behave in extraordinary ways, to "let off steam."
- Celebrations can express renewal, revival, hope, and thankfulness.
- Celebrations can express support for an individual, community, government, or nation.
- Celebrations can be held to demonstrate power, wealth, and generosity.
- Celebrations can commemorate special events.

SUGGESTED ACTIVITIES

1. Invite a representative from the Department of State or an international organization to visit the class and relate how he or she celebrated the Fourth of July and other traditionally American holidays while living in a foreign country. The speaker might also want to add some information about his or her participation in the celebrations native to that country. This would be an excellent activity in conjunction with a discussion about immigration. After hearing about some foreign holidays, students might want to choose a holiday to celebrate.
2. Invite a university student or a parent to serve as a personal resource for your students while they are studying a particular culture. Your students and the guest should direct attention to that culture's celebrations. The guest could visit the class regularly and help the students investigate, organize, and participate in a celebration in class. A university student of Judaic studies, for example, could be the students' resource for information about a Passover Seder.
3. Prepare an exhibit about a celebration of unique interest to the school (for example: groundbreaking ceremonies, annual PTSA potluck dinners, an open house for parents). Ask students to interview present and former school staff, parents, alumnae, and neighbors for information that will provide text for the display. Objects, photographs, and the students' own sketches will elicit special interest in the project. The Resource Center of the D.C. History Curriculum Project (see Related Resources, Unit 1) offers some material about the early history of schools in the District of Columbia.

4. Make a chart of 365 days that includes the entire school year. Ask the students to identify the days they will celebrate in the coming year (for example: birthdays, anniversaries, the school's vacation recesses, civic and religious holidays, ethnic observances). Plan a celebration for several of those days so the students will have an opportunity to learn more about the event being celebrated and will be able to draw comparisons throughout the year. Students could prepare biographies for their birthdays, write poems for some holidays, paint murals, and perform skits. They could prepare puppets and a stage to be modified for each celebration. Consider the music, food, costumes, masks, and dances, in addition to the objects and the story of the celebration, that could be included in the activities. Immerse yourself and your students in learning through all the senses.

5. Have students research societies other than those already mentioned and their celebrations. A chart can show independence days of other countries and seasonal and new year celebrations. Subsequent units in this handbook provide additional material for such an activity (for example: a chart could mark rites of passage and note ways in which our own and other societies celebrate them).

6. Discuss with your students the traditional ways historians have recorded events—usually with pen, ink, and paper. Quiltmakers use needle, thread, and fabric. Piecing together the clues in a quilt can yield information about life in a particular time, community, or family. Several slides in this packet show quilts—album, death, engagement, and inaugural. Many other resources are available to help you and your class make and design a quilt, perhaps commemorating the class members, the school year, or a celebration of special significance to the students as individual quiltmakers.

ANNOTATED BIBLIOGRAPHY

These four publications are available from the Resource Center of the D.C. History Curriculum Project (see Related Resources, Unit 1):

Daily Life in Early Washington

This publication includes portions of the recollections of Christian Hines, who lived in Washington in the early 1800s, and is especially suited to students. (\$5)

Emancipation in D.C.

Emancipation came to the District of Columbia in April 1862, nine months before the Emancipation Proclamation was passed. Three readings explore reactions. (\$4)

Gaining Freedom

In this publication students read about manumission in the District of Columbia. A facsimile of a manumission paper is included. (25¢)

Slavery and Black Codes in Washington, D.C.

This is a collection of readings and discussion questions concerning the slave trade and abolition in Washington and the Black Codes that restricted the lives of free blacks in the district before the Civil War. (85¢)

OTHER PUBLICATIONS

Akraki, Nancy K., and Horii, Jane M. *Matsuri: Festival.*

Japanese-American Celebrations and Activities. San Francisco: Heian International Publishing Co., 1978.

Five celebrations are discussed in detail within their cultural contexts; includes recipes and suggested activities.

Brooks, Alison; Selig, Ruth; and Lanouette, JoAnne. *The Educator's Guide to Odyssey.* Boston: Public Broadcasting Associates, 1980.

This guide was prepared in conjunction with the PBS series "Odyssey" to provide synopses, discussion questions, suggested reading, and short contextual statements for teachers and students. Topics include the first settlers in America, Franz Boas and his research on the potlatch ceremony, and the Incas and Chaco people. Videotape cassettes may be borrowed free of charge from the Smithsonian's Anthropology Resource Center for Teachers (see Related Resources, Unit 1).

Hazel, Carter, comp. *Bee Quilting Resource Booklet.* Washington, D.C.: Smithsonian Institution Traveling Exhibition Service, 1979.

This brochure lists quilting organizations, mail-order businesses, selected classes, books, and magazines. Copies are available from the Smithsonian Institution Traveling Exhibition Service, Arts and Industries Building, Room 2170, Washington, D.C. 20560. (\$1.75; kit and booklet purchased as a unit, \$7)

"The Christmas Story in Art" (#012) and "The Easter Story in Art" (#013). Washington, D.C.: National Gallery of Art, Extension Services, n.d.

Two major sacred celebrations for Christians are illustrated in paintings and prints. A tape cassette is sent with the narrative and slides.

Dockstader, Frederick; Stewart, Tyrone; and Wright, Barton.

The Year of the Hopi. Washington, D.C.: Smithsonian Institution Traveling Exhibition Service, 1979.

Photographs and paintings document Hopi ceremonies, dances, and way of life; essays describe the Hopi ceremonial year. (\$7.50)

"The Far North: 2000 Years of American Eskimo and Indian Art" (#042). Washington, D.C.: National Gallery of Art, Extension Services, n.d.

Based on an exhibition of the same name, this slide and tape packet discusses art and culture of the Alaskan Eskimo and of the Athabaskan and Tlingit Indians. The slides of potlatch ceremonies and field recordings of songs and stories are particularly relevant to this unit's topic of celebration.

Festivals in Asia. Tokyo, New York, and San Francisco: Asian Copublication, UNESCO, 1976.

These stories for young readers aged nine to twelve were written and illustrated by artists in various Asian coun-

tries. Nine festivals are described. Distribution in the United States is through Harper and Row, 10 East Fifty-third Street, New York, New York 10022. (\$7.95) *More Festivals in Asia*, published the same year, describes nine additional Asian festivals and is available through the same source. (\$7.95)

Kilpatrick, James J. *The Foxes Union*. McLean, Va.: EPM Publications, 1977.

This collection of Kilpatrick's thoughts about harvesting, eating corn on the cob, and attending a Black-eyed Peas Jamboree in Texas makes for delicious and engaging reading. Copies can be ordered from EPM Publications, Post Office Box 490, McLean, Virginia 22101. (\$9.95 plus \$1 postage)

Muratorio, Ricardo. *A Feast of Color: Corpus Christi Dance Costumes of Ecuador*. Washington, D.C.: Smithsonian Institution Traveling Exhibition Service, 1981.

This catalogue from an exhibition of the same name describes and illustrates the Corpus Christi dance costumes of Ecuador. (\$3.50)

Rosenblatt, Larry. *The Frederick Douglass Years*. Washington, D.C.: Smithsonian Institution Traveling Exhibition Service, 1976.

This brochure includes a biography of Douglass, a timeline, and short biographies of ten of Douglass's contemporaries. (\$2)

Share, Marjorie. *Bee Quilting—A Kit for Making Your Own Quilt*. Washington, D.C.: Smithsonian Institution Traveling Exhibition Service, 1979.

Illustrated step-by-step instructions with template patterns and a quilting guide are part of this kit prepared for children. Also included are a brief history of quiltmaking, quilt lore, activities, and an instructor's guide. (\$5.50)

Zwerin, Rabbi Raymond A. *The Jewish Calendar: Its History, Development, and Comparison to the Roman Calendar, and Its Relationship to the Zodiac*. Denver: Alternatives in Religious Education, n.d.

The title expresses fully the contents of this publication. Copies of this organization's materials are available for review at the Teacher Center, Board of Jewish Education (see Related Resources, Unit 1). A list of publications is available from Alternatives in Religious Education, 3945 South Oneida Street, Denver, Colorado 80237.

UNIT 3

What Can We Learn from Objects?

OBJECTIVES

- Students will draw general conclusions about a society other than their own by visually examining celebratory objects from that society.
- Students will list at least four characteristics of an object that can be learned, and four that cannot be learned, by visually examining the object.
- Students will write two paragraphs about a celebratory object that reveals their appreciation of the object, its maker, and its society.

MATERIALS

- Slides 19–22
- Slide projector and screen
- Map or globe that includes the Ivory Coast, Liberia, Sweden, the United States, and Zaire

WHAT CAN WE LEARN FROM OBJECTS?

What are some ways by which we can gather information (for example: by reading, talking, interviewing, eavesdropping, listening)? What places or things can we use to gather information (for example: libraries, schools, books, magazines, newspapers, movies, television, people, photographs, paintings)? Detectives often scour an environment to acquire clues. What steps does a detective follow to use those clues to solve a case (for example: he interviews, thinks, reasons, observes, rethinks, deduces)?

How many of you have read any novels about Sherlock Holmes? Have you seen any films about him? Holmes is the British detective of popular fiction who grew out of the imagination of novelist Arthur Conan Doyle. His powers of deduction made him internationally renowned. Holmes gathered information by observing very closely and then putting the pieces together, somewhat like putting together a jigsaw puzzle, to arrive at an answer.

Let me read to you an excerpt from Doyle's *Sign of the Four*. Holmes is investigating the disappearance of a young woman's father. A man has been mysteriously murdered the previous night. The year is 1888, and the place is London, England. Sherlock Holmes is talking with—or to—his companion, Dr. Watson, who is the "I" in this passage.

"Now, Watson," said Holmes, rubbing his hands, "we have half an hour to ourselves. Let us make good use of it. . . . Just sit in the corner there, that your footprints may not complicate matters. Now to work! In the first place, how did these folk come, and how did they go? The door has not been opened since last night. How of the window?" He carried the lamp across to it, muttering his observations aloud the while, but addressing them to himself rather than to me. "Window is snibbed on the inner side. Framework is solid. No hinges at the side. Let us open it. No water-pipe near. Roof quite out of reach. Yet a man has mounted by the window. It rained a little last night. Here is the print of a foot in mould upon the sill. And here is a circular, muddy mark, and here again upon the floor, and here again by the table. See here, Watson! . . ."

I looked at the round, well-defined, muddy disks. "That is not a footmark," said I.

"It is something much more valuable to us. It is the impression of a wooden stump. You see here on the sill in the boot-mark, a heavy boot with a broad, metal heel, and beside it is the mark of the timber-roe."

"It is the wooden-legged man."

"Quite so. But there has been someone else—a very able and efficient ally. Could you scale that wall, doctor?"

I looked out of the open window. The moon still shone brightly on that angle of the house. We were a good sixty feet from the ground, and, look where I would, I could see no foothold, nor as much as a crevice in the brick-work.

"It is absolutely impossible," I answered.

"Without aid it is so. But suppose you had a friend up here who lowered you this good stout rope . . . in the wall. Then, I think, if you were an active man, you might swarm up, wooden leg and all. You would depart, of course, in the same fashion, and your ally would draw

up the rope, untie it from the hook, shut the window, snib it on the inside, and get away in the way that he originally came. As a minor point, it may be noted . . . that our wooden-legged friend, though a fair climber, was not a professional sailor. His hands were far from horny. My lens discloses more than one blood-mark, especially towards the end of the rope, from which I gather that he slipped down with such velocity that he took the skin off his hand."

Holmes's observational skills are obviously exaggerated. Still, like Holmes, we can learn a number of things about an object or a situation simply by looking closely, by being thorough and careful observers.

Show Slide 19 Ball-play Dance, Choctaw, USA

What information can we learn by looking at this object (for example: its color, shape, and scale; type of terrain, weather conditions, time of day, and some of the story depicted)? Now list the information we cannot know simply by looking at this object (for example: the exact size, medium, maker, exact subject and location, reason for production).

What sources might we check to fill in the gaps in our knowledge about this object? (For example, we might read books, diaries, and letters. We might examine photographs or slides of the object; handle the actual object; or talk with the owner, maker, or people depicted in the painting.)

This slide shows a painting by George Catlin, an artist who traveled to the American West in the early to mid-nineteenth century. (Locate western United States on a map or globe.) Catlin documented what he saw there, in particular the life of various Indian tribes. This painting is called *Ball-play Dance, Choctaw*, painted in 1834–35. If we measured it, we would find the size to be 19 $\frac{1}{8}$ by 27 $\frac{1}{8}$ inches. Sometimes you have only the object without additional original information to consult. Catlin, however, kept detailed journals of his experiences. He wrote about the people he painted and the things he saw. Let me read to you one more excerpt. This one is from George Catlin's *Letters and Notes on the North American Indians* published in 1841.

The ground having been all prepared and preliminaries of the game all settled, and the bettings all made, and the goods all "staked," night came on . . . a procession of lighted flambeaux was seen coming from each encampment, to the ground where the players assembled around their respective byes; and at the beat of the drums and chaunts of the women, each party of players commenced the "ball-play dance." Each party danced for a quarter of an hour around their respective byes, in their ball-play dress; rattling their ball-sticks together in the most violent manner, and all singing as loud as they could raise their voices; whilst the women of each party, who had their goods at stake, formed into two rows on the line between the two parties of players,

and danced also, in an uniform step, and all their voices joined in chaunts to the Great Spirit; in which they were soliciting their favour in deciding the game to their advantage; and also encouraging the players to exert every power they possessed, in the struggle that was to ensue. In the meantime, four old *medicine-men*, who were to have the starting of the ball, and who were to be judges of the play, were seated at the point where the ball was to be started; and busily smoking to the Great Spirit for their success in judging rightly, and impartially, between the parties in so important an affair.

Much of our training and education emphasizes reading as the primary way to gain information. We become skilled in learning from printed sources such as books and magazines but forget that there are other resources to consult for different kinds of data.

If you were assigned to write a paper about baseball games, where would you look first for information (for example: in a book, library)? Where else? You could talk to ball players, baseball-card collectors, umpires, sports fans, and uniform manufacturers. You could look at various objects related to baseball. Perhaps the makers of the objects or the players themselves have kept journals or diaries that you could read.

Show Slide 20, Bonad Wallpaper, Sweden

Like a painting, this is another two-dimensional object. What does two-dimensional mean (measured in height and width)? Would you be able to identify a three-dimensional object (measured in height, width, and depth)? This is an object that is two dimensional and from which we can learn some things just by looking.

What can you tell me about this item? (For example, it contains writing in a foreign language; the bright colors probably indicate that the written story has a happy theme; the two people in the first carriage are dressed similarly; the carriages look like they are heading from a church to a house; the item does not seem to have a date on it.) Actually, this is a piece of Swedish wallpaper and it depicts a wedding. (Locate Sweden on a map or globe.)

Show Slide 21, Serving Spoon, Liberia or the Ivory Coast

Here is a three-dimensional object. What can you deduce about this object by looking at it carefully (for example: its color, probable material, and function; that its design is based on human characteristics; that it looks worn, has a statuesque form, and looks important)?

This item is from the collections of the Smithsonian Institution's Museum of African Art. Museums acquire their objects from a variety of sources. Many objects are gathered by private individuals who perhaps collect a cer-

tain type of mineral or perhaps art works by a single artist. When individuals relinquish their collections for whatever reasons, many donate them to museums and historical societies.

Some information about the objects that are donated is secondhand or thirdhand because information is not recorded when the object is made or first received or because it is recorded haphazardly. What happens when an assignment or a piece of gossip gets passed around school? The information can get confused, but you have sure sources to consult for clarification. The same is true with objects that are donated to a museum. The original collector may not have used the most scientific methods to gather information about his object. The owner may know the object has been in the family for a long time and that it is part of a family tradition, but he may have no firm facts. Still, there will be a number of experts, other objects to compare it to, and original sources for information. The objects in a museum are well documented. They have labels that tell us the artist or maker; the date the object was made; the material the object is made of; a name or descriptive title; and the individual or museum that owns the object.

This particular object used in celebrations is a serving spoon. It is made of wood. It was probably used by the Dan people of either Liberia or the Ivory Coast in Africa. (Locate both countries on a map or globe.)

Spoons like this one play an important part in the large feasts given by wealthy men in these regions for their friends and neighbors. A feast increases a host's standing among his friends. It can also redeem him for a wrong he has committed. A spoon like this one is given to the most hospitable and generous woman in the village. She holds a very special position in the village because with the spoon she helps the host serve rice to his guests.

The maker of this object was certainly familiar with the importance of the spoon. He knew that it was to be a symbol of a very special woman's generosity. Do you think the shape of the spoon resembles a woman's figure? Does the spoon make you think of generous portions of food?

Show Slide 22, Mbala Mask, Zaire

What is your initial reaction to this object? It is a mask from the Yaka people of Zaire. (Locate Zaire on a map or globe.) It is called a *mbala* mask. Distinguished by a high-pointed headdress, this elaborate mask is considered the most important mask made especially for the initiation ceremonies of young men entering adulthood. *Mbala* masks are not all identical, but they are the most desired by the young men who are initiated. The best dancer in the initiation class is given the great honor of wearing the *mbala* mask. A wealthy sponsor pays the cost

of having the masks made and of taking the initiates on a tour of local villages. A great deal of prestige is attached to those who wear the mask, to the master craftsman who chooses the design and makes the mask, and to the sponsor.

What about this mask makes you think it was made for an important person or occasion (for example: its size, design)? Would most Americans use an object like this mask to honor a person or occasion? Many times, what we think appears strange is familiar to another culture. What seems rather routine to us may be foreign to others. In Japan, people take off their shoes before entering a house. Once in the house, they walk on woven grass mats and may be offered raw fish for a meal. These customs probably seem strange to many of us. Even in the United States, after-school activities common to students in cold climates might seem strange to students in San Diego, California, or Miami, Florida, because the different climates allow different activities.

REVIEW

From our slides and discussions, what do we know about the information we can learn from objects?

- We can acquire information about an object by carefully looking at that object.
- There are similarities among societies that we can discover by looking at objects.
- Objects familiar to one society may have a different meaning to another society and may therefore appear strange.

SUGGESTED ACTIVITIES

1. Ask students to read some tales about Sherlock Holmes or read them aloud in class. With these stories as examples of ways to investigate a situation, ask students to prepare statements that apply deductive reasoning to a given situation, to an object, or to a group of objects. Students can present some clues to the class and ask their classmates to deduce the situation they have in mind.
2. Divide the class into three groups that will sit out of sight of each other. Provide each group with a different source of information—one group will receive an actual object, the second group will receive a picture or photograph of the object, and the third group will receive a written statement about the object, preferably written by an authority other than the teacher. Ask the groups to list the details they can collect about the object just by looking at their respective sources of information. The students can be looking for the object's function, shape, weight, material, age, dimensions, texture, condition, history, and color. Give the groups time to discuss their observations among themselves before they reconvene to

report their findings to the class. Begin with group three, then group two, and finally group one, whose members have been analyzing the actual object. Assess the kinds of information best provided by each source.

3. Empty a student's or teacher's purse or knapsack onto a desk, or simply ask a student to volunteer the contents of his or her pockets for classmates to observe. What can you learn about the owner by examining the objects?

4. Ask the students to give examples of everyday objects that take on special meaning through use and association. For example, toys or eating utensils used since a child's infancy carry emotive associations for the child and family that may not be apparent to a visitor. Students could bring the objects to class or write about the objects in a way that expresses their personal significance. What are some of the students' most valuable possessions? Why are they valuable? How do we assign value to certain objects? Are the objects that students valued as a child equally as valuable to them today? Will those objects gain or lose value as the owner grows older? How do students expect their offspring to feel about those same objects?

5. Ask the students to make a list of ten objects that they feel would tell a stranger something about them, about their hobbies and interests, family and friends. Then have them list the ten most important events in their lives and choose one object to represent each of those events. They have just created a museum exhibition about themselves. Perhaps they will want to go another step and actually put together an exhibition. Or, they might want to interview their parents or friends. You should create an outline of the exhibition for them.

6. Introduce the word ephemeral. Ask the students to identify throw-away items from various celebrations. What can we learn about a society or family that does not use the same celebratory objects each year? How much do we value objects or at least the use of these objects in celebrations? In some cultures, the celebratory objects are deliberately destroyed at the end of the ceremony in which they are used. In other cultures, the celebratory objects are reused year after year.

What objects do the students have that are cherished and kept in their families for repeated use on holidays? Students might design and fabricate an object for a special celebration to be used by their families for years to come. Ask students to keep journals in the course of making their objects. They should record their thoughts about their efforts at fine craftsmanship, reasons for choosing a certain holiday and object, and the ways in which they hope their object will be used.

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This book discusses the technique, tradition, and trade of Navajo and other Southwestern weavers. Copies are available from the Smithsonian Institution Traveling Exhibition Service, Arts and Industries Building, Room 2170, Washington, D.C. 20560. (\$6)

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Through a series of wholly erroneous conclusions, an amateur archaeologist in A.D. 4022 mistakes a twentieth-century motel for a building that looks something like an Egyptian pyramid. (\$9.95 cloth, \$5.95 paper)

McPhee, John. *Giving Good Weights*. New York: Farrar, Straus, and Giroux, 1979.

McPhee's writing is straightforward and the result of close observation. His wide-ranging curiosity and skill in reporting inspire his readers to become better observers. This collection of essays covers open-air markets, nuclear power plants, pinball grandmasters, a wild river, and an anonymous chef. (\$9.95)

Miner, Horace. "Body Ritual Among the Nacirema." *American Anthropologist* 58 (1956): 503-7. Reprinted in Spradley, James P., and Rynkiewich, Michael A., eds. *The Nacirema*. Boston and Toronto: Little, Brown and Co., 1975.

This classic among anthropologists is a professional but fanciful approach to the consideration of a group of people, the Nacirema. It is the story of an anthropologist who "discovered" the Nacirema and after whom anthropologists have since been reporting on the strange customs of the tribe that lives between Canada and Mexico. The Anthropology Resource Center for Teachers at the National Museum of Natural History (see Related Resources, Unit 1) has copies of the various anthropological reports about the Nacirema. (Nacirema is American spelled backwards.)

What Are the Components of Celebration?

OBJECTIVES

- Students will list the components found in most celebrations—food and drink, costume and mask, dance and music, narrative and myth, games and sport—giving examples from at least one society in addition to the United States.
- Students will discuss the different ways the components of celebration appear in different celebrations.

MATERIALS

- Slides 10, 12, 23–28
- Slide projector and screen
- Map or globe that shows Alaska, Brazil, Indonesia, Korea, the Ivory Coast, Liberia, Nigeria, and Taiwan

WHAT ARE THE COMPONENTS OF CELEBRATION?

Let's consider one celebration: the United States' Independence Day, the Fourth of July. What happens when we celebrate the Fourth that also happens across the country as other people celebrate the Fourth? How many parts of that celebration can we identify? Can these activities be grouped into categories or components of celebration (for example, food and drink: hamburgers, beer, soft drinks, red-white-and-blue popsicles; costume and mask: Uncle Sam costumes and masks of politicians and famous people from history, uniforms for parade participants, display of patriotic colors; dance and music: marches, chorales, "The National Anthem," firecrackers; narrative and myth: American history, regional history related to Independence Day, pageants with patriotic themes, battle reenactments; games and sport: baseball, badminton, volleyball, frisbee)? (List components on the blackboard for reference in later slide discussion.)

Most celebrations are made up of parts or components: food and drink indicate well being and, in religious celebrations, communion with gods and ancestors; costumes

and masks can change the celebrants' mood and allow them to become, temporarily, something other than what they usually are; dance encourages celebrants to express the feelings that emerge from the celebration and music sets the scene and separates celebration from ordinary time; narrative and myth often provide the sequence of events in a celebration; games and sport are often associated with celebrations and help raise the spirits of the participants and spectators.

Show Slide 23, Shadow Puppet, Indonesia

Regardless of the society, most celebrations include narrative—the retelling of an important story—as one of its components. Plays, pageants, and parades are some examples of the forms of narrative enacted in a celebration. What other specific examples of narrative can you name (for example: Christmas and Thanksgiving pageant plays, patriotic reenactments of historical events, Purim celebrations)?

This leather shadow puppet is from Java, the main island of Indonesia. (Locate Indonesia on a map or globe.) In Java, shadow plays using puppets like this one are performed through the night as part of celebrations for an abundant rice harvest, an upcoming marriage, or purification of a home. The most popular story told in the plays concerns a feud between the five Pansawa brothers who represent good and the ninety-nine Kurawa brothers who represent evil. This puppet represents Semar the Servant. Another puppet used in the play is Bima, a warrior prince renowned for his anger and ferocity.

The shadows of the puppets are cast against a thin white screen made of cloth and stretched tightly over a frame. The puppet is animated by a puppetmaster who moves the sticks attached to the puppet's hinged appendages. The puppetmaster also narrates, speaks the dialogue, and sings.

Show Slide 24, Double Cup, Taiwan

Which component of celebration does this object represent (food and drink)? Eating and drinking are important to our daily lives. They take on special importance at times of celebration. Plenty of food and drink can express a community's well being and its reasons for thankfulness. In religious celebrations, feasting and drinking demonstrate communion or fellowship with gods, ancestors, and fellow worshippers. Can you name celebrations that have the component of food and drink (for example: New Year's Eve, Saint Patrick's Day, a wedding, toasts, the Christian sacrament of communion)?

Double cups like the one shown here are used during the harvest and planting festivals at the feasts of the Paiman people who live on the Chinese island of Taiwan. (Locate Taiwan on a map or globe.) How do you suppose this double cup works? Examine the slide carefully. What symbols and carved decoration might suggest that this is meant for use at a harvest festival (for example: the kneeling figures as handles, the symbol of snakes that sometimes suggests optimism, the human faces on the cups)? Is this double cup practical? Is it necessary for celebratory objects to be practical above all? If you were to design a drinking vessel to be used only for festivals and celebrations, what would yours look like? Consider the celebration it would be used in and the material from which it would be made. How would you design a special plate for a feast?

Show Slide 25, Bullroarer, Brazil

We have just discussed two possible components of a celebration: food and drink, and narrative. Keeping in mind the other components we have mentioned, do you have any ideas about which component this object possibly represents? Let me give you some additional information. This object of celebration is used by the Bororo people of Brazil. (Locate Brazil on a map or globe.) As many as sixteen of these objects might be used during a funeral. It is called bullroarer. Does the name give you any ideas?

The bullroarer is a signal—a sound used to begin an action—and an example of the component of music. During a funeral, Bororo men swing one or more bull-roarers overhead in a circle to recreate the call of a mythical and dangerous river beast. Mourners symbolically triumph over death by being able to control the sound of the beast they hear in the bullroarer. The bullroarer symbolizes life as well as death.

Show Slide 10, Model of Dance House, USA

Music plays an important role in many celebrations. Music can set the mood and alter the emotions of celebrants.

Name a few pieces of music or kinds of music that can change your emotions (for example: jazz, classical, rock, big band, gospel, march). How is music affected by the kinds of instruments that are used? For instance, imagine hard rock music played on a flute or banjo, or country western music played on an organ. Instruments of all kinds are used for celebrations. They might be consecrated—set apart as something sacred and used for religious ceremonies only. They might be made from a special material or by a special person. Sometimes they are decorated or given a sacred name.

This slide shows a model of an Eskimo dance house in Alaska. (Locate Alaska on a map or globe.) Eskimo dance and music were part of winter entertainment during the ice-bound period each year from late September through February. The Eskimos of Nushagak, Alaska, carved this model of a dance house from walrus ivory. Dance houses provided the Eskimos with a special place for their celebrations that included music.

Show Slide 26, Turtle Leg Rattle, USA

We have mentioned dance as another component that plays an important role in many celebrations. Through dance, celebrants can act out emotions, say things through their movements that songs and objects cannot express adequately. Although dance emphasizes the human body, objects, too, are used in dance. Name some objects used in dance (for example: tap shoes, ballet costume and slippers, rattles, finger cymbals, castanets).

This is an object used in a dance performed by the Cherokee Indians. How do you think it was used (as a leg rattle)? Can you identify any of the materials in the rattle (box-turtle shells, groundhog skin, cloth, pebbles)? Among the Cherokee, this leg rattle made of turtle shell was worn only by women. With one rattle strapped around each ankle, a skillful dancer was able to control her movements and to sound the rattle only when appropriate—even while she danced. Accompanying the male partner who played a gourd rattle, the woman punctuated the beat in the Green Corn Dance, Friendship Dance, and animal dances.

Show Slide 12, Costume, Nigeria

Consider the word costume. What does costume make you think of (for example: clothing, Halloween, robes, masquerades)? This costume is used in a major celebration in Nigeria. (Locate southeastern Nigeria on a map or globe.) It is called an impersonation costume. What does impersonation mean? Remember to examine the object carefully. Note the breastlike forms on the chest. This costume and an accompanying mask, which

is not shown here, are worn by young men who impersonate or dance out their representation of Ikorodo, the daughter of the goddess of fertility. Define fertility. Why might the Ibo people of Nigeria believe it is important to honor Ikorodo? What is the significance of this celebration (for example: that crops are important, fertility is desired, the goddess who imparts fertility must be honored)? You have already listed many kinds of music. Can you name some of the different reasons for dancing?

The costumed, dancing men in Nigeria are accompanied by musicians who play wooden drums and bells, gongs, rattles, and horns. Musicians and dancers from the villages in the area compete with one another and with women who challenge them from the audience.

Costume, which often accompanies dance, can also include body painting. What does body painting mean to you (for example: make-up, cosmetics, tattoos)? Body painting is the decoration of a person's skin. Often costumes and body paint will tell the story of a celebration. Imagine the important role you would have in a celebration if your body were painted or tattooed with the legend or narration of the celebration. How would you feel (for example: powerful, humble, divine, important, the focus of attention)? In Zaire, the dye used for body painting is produced by mixing palm oils and the red powder from the barwood tree. For some festivals, a cosmetics expert is hired to do the complicated body painting. (Locate Zaire on a map or globe.)

Show Slide 27, Mask, Korea

Masks are another component of celebration. This mask is used in the Korean *tano* celebration held annually on May 5 in Pongsan county in Hwanghae province, Korea. (Locate Korea on a map or globe.) The celebration, held in an open field, welcomes the lengthening of the days and the coming of spring. Young male dancers wearing masks and multicolored costumes perform a dance drama as part of the celebration.

The seven-act dance drama praises people who perform good deeds and denounces those who practice bad deeds. The mask shown here is one of the masks used in the dance drama. It is always worn by a nobleman and portrays a minor official of a village who pretends to be an important official of a province. Other masks in the dance drama represent a lion, monkey, sorceress, and several monks. After the performance, the masks are burned.

Name some masks with which you are familiar (for example: Halloween disguises, a surgeon's gauze mask, protective masks used in sports, eye masks for sleeping). What kinds of materials have you used to make masks (for example: paper bags, nylon stockings, plastic, card-

board tubes, pipe cleaners, papier-mâché)? This mask is made of papier-mâché. What other materials can you identify in this mask (paint, cloth, rabbit fur)?

Show Slide 28, Gambling Sticks, USA

We have discussed food and drink, costume and mask, dance and music, and narrative and myth as components of celebrations. What is our last component to consider? Name two major celebrations in the United States today that include games or sport (for example: Thanksgiving, New Year's Day). Can you name any other societies that include games and sport as part of their celebrations?

Games are a very important part of New Year's Day in Japan. The Japanese traditionally play badminton; match poem cards or painted shells; fly kites; and bounce balls to rhyming verses. In Cambodia, New Year's games have been played for nearly a thousand years around Angkor, the area that was once the homeland of Cambodian kings.

This slide shows gambling sticks used at feasts given by the Haida Indians who live along the northwest coast of America, off Tlingit, Alaska. (Locate Alaska on a map or globe.) The number of sticks in a playing set varies, and players often own several sets so they can change sets if their luck turns sour. There might be up to 180 sticks in a set, but the more common sets consist of fifteen to twenty sticks. Individually carved and decorated, each stick has a name. The longest stick of a set is called the *nag*, devilfish, or octopus.

To play the game, two players sit opposite each other and take turns handling the sticks. One player selects three ordinary sticks, shuffles them with the devilfish stick, and then places the sticks under one of two piles of cedar bark. The opponent has to guess under which pile the devilfish is hidden. If he wins, he takes his turn to shuffle. If he loses, he keeps guessing for ten to eighteen turns, depending on the version of the game being played. The next shuffler makes three piles of cedar bark. The opponent can choose two piles in trying to locate the devilfish. Each successful guess counts one point and the winner has to exceed his opponent's score by ten or eighteen points. This game is accompanied by heavy betting.

REVIEW

From our slides and discussions, what do we know about the components of celebration?

- Celebrations can be festive or solemn. Regardless of the tone of the celebration or the feelings that involve the participants, most celebrations are composed of parts or components that are common to the celebrations of many different societies.

- The components are food and drink, costume and mask, dance and music, narrative and myth, games and sport.

SUGGESTED ACTIVITIES

1. Write the following across the blackboard: family, school, job, religion, community, country of birth, country of residence. Ask students to record on the board all the celebrations they can think of, listing them beneath the correct category or heading (for example, family: birthday; school: founder's day; job: retirement; religion: Purim). Ask students to choose one celebration and list the objects associated with it. The students should be familiar with the various components of celebration, each of which is associated with distinct objects.

2. Review with your students an important component of celebration: costume. Costumes often help tell the story of a celebration. Elaborate costumes emphasize the special nature of the celebratory time and the characteristics that distinguish it from everyday routine. Ask your students to close their eyes and orally describe or mentally envision the clothes they are wearing. Next, have them run their fingers over their clothing and continue to describe features of their dress. They should note texture, temperature, tears, buttons, zippers, and other details. With eyes open, they should compare their daily "costumes" with the special clothing they wear for celebrations. What makes them different? Often, a costume is determined by the availability of materials, which depends on location, cost, and technology. Ask your students to think of new materials in the environment, such as plastic, cellophane, and materials used by our astronauts in space. How might these be incorporated into costumes for a future society's celebration of initiation, marriage, or death?

3. Ask your students to list some of their favorite smells. Is there a connection between those smells and a favored celebration or time of year (for example, roasting turkey: Thanksgiving; vinegar and pysanky or Ukrainian egg coloring: Easter)? Spend some time discussing nostalgia, reminiscences, and memories. Are there links between feelings and celebrations? Do students find that unpleasant experiences become more pleasant with the passing of time? How might the accuracy of our retelling of past celebrations or events be affected by the passing of time? Does the retelling raise our expectations for upcoming celebrations? Why are celebrations important to us? Is it good for us to value our celebrations?

4. Ask the class to choose a single celebration for use in a project. Each student will design an object to be used in a component of the celebration. Emphasize that they should thoughtfully consider the symbolism attached to

the object—symbolism in color, shape, size, design, and function. Display your class's composite of celebratory objects after organizing them by component.

5. The Ibo people of the Nsukka region of Nigeria worship the goddess Ani. Ani is the mythological figure who rules the underworld and imparts fertility to the fields of her faithful. One of Ani's most important daughters is Ikorodo, who represents her mother at many public celebrations. The costume in Slide 12 is used in a celebration honoring Ikorodo. Assign students to read other myths about fertility or cycles of the year as recorded in Norse, Greek, and Asian mythology. Ask them to discover in their reading ideas that can be acted out in a celebration. They should consider each of the components, the sex roles of participants, and details about the scene or staging in which the celebration would take place.

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"Dance Masks of Mexico."

This full-color poster of a 150-year-old Devil Mask from Mexico is printed on heavy paper so that it can be cut out and worn as a mask. It is available from the Smithsonian Institution Traveling Exhibition Service, Smithsonian Institution, Arts and Industries Building, Room 2170, Washington, D.C. 20560. (\$3.50)

Muratorio, Ricardo. *A Feast of Color: Corpus Christi Dance Costumes from Ecuador*. Washington, D.C.: Smithsonian Institution Traveling Exhibition Service, 1981.

This catalogue from an exhibition of the same name describes and illustrates the Corpus Christi dance costumes of Ecuador. (\$3.50)

How Do Celebrations Affect Me?

OBJECTIVES

- Students will identify major transitions in their lives—birth, initiation, courtship and marriage, and death.
- Students will name at least two objects used in celebrations of rites of passage, giving examples from the United States and one other society.

MATERIALS

- Slides 6, 8, 22, 29–32
- Slide projector and screen
- Map or globe that shows Burma, Nepal, the United States, and Zaire

HOW DO CELEBRATIONS AFFECT ME?

Introduce your discussion of rites of passage by asking students to define lifetime. What events or celebrations accompany a birth, the beginning of a lifetime (for example: a naming ceremony, circumcision, baptism, baby showers)? What ceremonies are held to mark the end of a lifetime (for example: a funeral, wake, the Day of the Dead, Memorial Day)? All people in the world—regardless of their height, dress, language, sex, or skin color—begin life with birth and end life with death. In between, a lifetime is comprised of stages that relate generally to a person's age. What stage of your lifetime are you now experiencing (for example: adolescence, teens, postchildhood)? What stage follows adolescence (adulthood)?

When you first entered school, your family gave you more responsibilities. You were making a transition or change from infancy to childhood, from the home to the more independent world of school. How might your family have celebrated your passage into adolescence (for example: with a special party, Bar or Bat Mitzvah, confirmation, greater freedoms)? What special privileges are or will be available to you as a young adult (for example:

a car, alcoholic beverages, voting, movies rated for mature audiences, marriage, independence)? What responsibilities are reserved exclusively for young men (for example: the draft)? Which are reserved for young women? Have you ever heard the term “double standard”? Do you notice a double standard within families?

What celebration and events will mark your arrival to adulthood (for example: graduation from high school, vocational school, or college; marriage; military service)? Throughout a lifetime, special celebrations mark the time when an individual passes from one stage to another—from birth and infancy to childhood, to adolescence, to adulthood, and to death. Celebrations that mark these very important periods in our lives are called rites of passage. People around the world celebrate the special transition times with rites of passage. Some transitions and their celebrations receive greater attention than others depending on a society's customs. In addition, males and females are not always treated equally or the same in rites of passage.

Let's consider some of the ways different societies emphasize the stages in life and the rites of passage that recognize those stages. For example, most societies have ceremonies for celebrating a birth, but the ceremonies may be very different. How might a name be chosen for a baby in your family (for example: from a book of names, after a deceased or living relative, by the sole decision of parents, by a joint-decision of family)? What celebrations do you know that celebrate the naming of a child (for example: christening or baptism, presentation at the synagogue)?

Do any of you recall the West African naming celebration described in *Roots*, Alex Haley's fictionalized history of a family? Let me recall the story for you.

The scene was the village of Juffure in Gambia, West Africa. (Locate Gambia on a map or globe.) After a boy has been born to Binte Kinte, the mother, and Omoro, the father, it became Omoro's sole task to name his first-born son. Following the ancient custom of his people,

the Mandinkas, Omoro spent seven days selecting a name for his newborn child. It was an important task, for the Mandinkas believed that the child would develop seven characteristics of the person or thing he was named for.

On the morning of the eighth day, the villagers gathered to witness the naming event. Binta held her newborn son, who had had a patch of his hair shaved that day according to the custom. Omoro walked to his wife, took the infant in his arms, and three times whispered the chosen name into the infant's ear. Until this moment, the name had been kept a secret. As the infant's name, the name had never been spoken aloud. The Mandinkas believed that every person should be the first to hear his or her own name, to be the first to know who he is.

In this case, the chosen name was the middle name of the child's late grandfather, who had been a holy man in the village. The name was Kunta. Carrying the infant Kunta in his arms, Omoro announced the name to the villagers, walked to the edge of the village, held the infant's face to the heavens, and said softly, "Behold the only thing greater than yourself."

Show Slide 29, Boy's Initiation Costume, Burma

In Burma, both boys and girls wear elaborate costumes in the rite of passage ceremony that marks their passage into adulthood. Initiation into adulthood is an important event in their lives. (Locate Burma on a map or globe.)

On a day chosen by his astrologer, a Burmese boy dresses in this outfit, intended to make him resemble a king. The boy's family usually rents a structure that resembles a palace to place in front of their home. From this "palace," a procession of family and friends, carrying food and flowers and accompanied by clowns and a band, walks through the villages. The next day, the boy will enter a Buddhist monastery. There his head will be shaved and he will wear the yellow robes of a novice monk. Through the entire initiation ceremony, the boy is recreating the life of Prince Siddhartha who left his father's palace, renounced the world, and entered a monastery. Prince Siddhartha later became the Buddha. After about three months at the monastery, the boy's initiation into manhood is complete. He rejoins the world as an adult.

Show Slide 8, Girl's Initiation Costume, Burma

For Burmese girls, the ear-piercing ceremony, or *natwin*, is of equal significance. Having her ears pierced signifies that a girl has become a woman. A female wears an elaborate costume like this one for the major rite of passage in her life.

Sometimes the initiation ceremonies for boys and girls

are held at the same time. To have a *natwin* at the *shinbyu*, the boy's initiation ceremony, is considered an embellishment to the *shinbyu*. What does this tell you about the roles of males and females in Burmese society?

How many students have your ears pierced? Why did you pierce your ears? Was it an occasion you celebrated with friends or family? Were you treated differently after your ears were pierced?

Show Slide 29, Boy's Initiation Costume, Burma

Imagine you are a Burmese boy or girl about to enter adulthood. The girls have set their *natwin*, or ear-piercing ceremony, for the same day as the boys' astrologers have set for the boys' *shinbyu*. Imagine that today is the day of the ceremonies. The girls will wear a costume like the one we have just seen. Boys, this is your initiation costume.

What did you have on your mind when you awoke this morning? Were you quiet and thoughtful? Flip and arrogant? Happy or elated? Full of mixed emotions? What does your family feel about the upcoming events? Remember, your parents and older brothers and sisters have already been through this ceremony. Your younger siblings anticipate having one, too.

The time has come to dress for the celebration. What does your *natwin* or *shinbyu* costume feel like as you pick it up? Is it heavy? Scratchy? Are there sequins or beads missing? Is it torn or soiled? Does it smell familiar or does it smell new? You are now wearing your costume. How does it make you feel? Can you move easily? Will you be comfortable during the procession and the rest of the celebration? In the procession, how fast will your gait or walk be? Girls, will your headdress slip? Boys, tomorrow your heads will be shaved. What are your thoughts about having to spend the next three months in a monastery? Boys and girls, what are your apprehensions about becoming men and women?

Show Slide 22, Mbala Mask, Zaire

As in Burma, people in Zaire take special note when a youth becomes an adult. (Locate Zaire on a map or globe.) This is a *mbala* mask used by the Yaka people of Zaire when initiating boys into manhood. After circumcision, adolescent boys remain in a secluded camp to learn traditional skills of manhood. These include singing and dancing, which are particularly emphasized. When the boys return to the village to be accepted as adults, they dance in pairs, wearing masks. The best dancer, however, performs alone and wears a *mbala* mask like this one. This is only one example of a *mbala*.

These dances are a high point of village life. Each Yaka village takes pride in its dance troupe, which may

be sent to other villages to perform. In this way, the village gains prestige among the surrounding communities and the dance members have a chance to find wives for themselves as well.

Each initiation ceremony is sponsored by a wealthy man in the village. He earns prestige through his generosity, which is extended to the local maskmakers. These specialists frequently decorate the *mbala* masks in ways that express witty, shocking, or rarely discussed themes of village life.

Show Slide 30, Birch Bark Scroll, "Love Letter," USA

Like initiation, marriage is an example of a rite of passage. In the United States, this rite of passage is more readily identified than some other initiation ceremonies we perform. Usually a period of courtship precedes the marriage. What are some variations on courtship in the United States today (for example: dating, going steady, getting engaged)?

This slide shows a map, inscribed on birch bark, presumably made by a girl from the Ojibwa Indian tribe for her boyfriend. In the evenings, a suitor might play his courting flute outside the girl's home, but under no circumstances could the girl leave the lodge. According to the person who collected this birch bark scroll in the late 1880s and gave it to the Smithsonian Institution, the scroll is "a letter written by an Ojibwa girl to a favored lover, requesting him to call at her lodge. Explicit directions are given to the route, and the lodge is indicated by a beckoning hand protruding from it." The girl's action of encouraging the interest of a suitor was highly unusual, although some Ojibwa people did use scrolls for maps, records of migration, legends, and memory aids for songs and religious chants.

Among the Cheyenne, there was a courting custom called "standing in the blanket." Adopted from the Sioux, this was one way for a man and a woman to talk privately in public. If the woman agreed to talk to the man, the two would stand and talk beneath a blanket. Other suitors who wanted to talk with the young woman would wait in line.

Conditions of courtship for the Ojibwa and Cheyenne are considerably different from those in today's society in the United States. How might a young man and a young woman make arrangements to meet today? How have roles in the courting relationship changed since the time the Cheyenne practiced "standing in the blanket"? Have the roles changed since the time your parents were courting? Would you say that there is more emphasis today on the informally shared time between young men and women? What emphasis is there on getting married in today's world in the United States?

Show Slide 31, Benoni Pearce Album Quilt, USA

Are any of you familiar with wedding showers? This quilt was made as a betrothal or engagement gift, in this case for the groom-to-be rather than for the bride-to-be, which is unusual. The groom's name was Benoni Pearce.

What is a quilt? What can we learn about this quilt by looking at this slide? (For example, it has two names and a date and many colors. We can see the sources of the ideas for the design and approximate its size.) What is an album? What purpose does it serve (for example: as a collection of memories, pictures)? This type of quilt is called an "album quilt." Knowing that it was a gift to Benoni Pearce for his upcoming wedding and knowing what an album is, can you guess why this is called an album quilt? (For example, it is made of fabric squares of greetings and remembrances from friends and relatives; it is a collection and arrangement of items of personal value; it is a reminder of the occasion.)

This quilt was composed by eighty-one female friends and relatives of Mr. Pearce. Each contributor designed, made, and signed her own square. When all the blocks were completed, the women stitched the blocks together and then added a cloth backing for strength.

Just as you might compose a verse for a friend, Mr. Pearce's cousin, Lydia Holloway, stitched this personal statement on the album quilt:

Among the stars of sentiment
That form this bright array
This humble tribute I present
My friendship to portray.

Another quilter wrote and stitched this for Mr. Pearce:

Though poor the offering yet I know
That thou wilt in a measure prize it
'Twill cause fond memory's flame to glow
In after years when thou dost view it.

Show Slide 6, Nancy Butler Quilt, USA

How does this quilt compare to the Benoni Pearce album quilt (for example: in color, topic, design, purpose)? The Pearce quilt was intended for the joyful coming of a wedding. This quilt commemorates the death of the quilt-maker's infant granddaughter, Nancy Butler. The grandmother, whose name was also Nancy Butler, made the quilt to resemble a tombstone. Sometimes quilts that commemorate a death are made from clothing of the deceased person. The album quilt was made by a group of women, each of whom made a block or square. The separate handiwork of the group was assembled into the "album."

Death at any age can involve a rite of passage, such as a funeral. Based on your experiences, reading, and familiarity through movies and television, what do you think

of when you hear the word funeral (for example: grief, death, weeping, black)?

Show Slide 32, Cow Poster, Nepal

In Nepal, posters such as this one with an image of a cow play an important part in a celebration for a rite of passage. (Locate Nepal on a map or globe.) Would you guess that the poster is part of a celebration for birth, for marriage, or for death? Substantiate your guesses. (For example, it is associated with a celebration of marriage because the colors are bright and happy and the bull is the symbol of fertility.)

This paper poster of a cow's head is the kind that is used in Nepal in the annual Cow Festival, a celebration related to death. The Nepalese believe that on this day each year, a cow will use its horns to push open the gates of heaven and allow the waiting souls to enter. Families that have had a relative die within the past year will dress one family member, usually the youngest boy, as a cow. He parades with the others who are dressed as cows and wearing bamboo horns and carrying posters like this one. Musicians, villagers dressed in disguises, and family members join the parade. Sometimes real cows are decorated and led in the parade, too. Solemn ceremonies are held at local temples. Gifts of food, money, and rice beer are given to the "cows" and the participants in the parade. Upon their return home, each family worships at their doorways and ends the Cow Festival with a family feast.

REVIEW

From our slides and discussions, what do we know about the ways celebrations affect us?

- Most people, regardless of the society they live in, recognize and celebrate the same general transitions in their lives—birth, initiation, courtship and marriage, and death.
- Some societies have traditional and specific initiation celebrations; other celebrations are less well defined.

SUGGESTED ACTIVITIES

1. Show students Slide 30, the Ojibwa "Love Letter." Have them identify the symbols and try to interpret their meanings. Have students write their own pictographs for courtship and marriage (for example: flowers, hearts, rings, horse and carriage, clasped hands). Ask them to design an object based on their pictographs for use in a courtship or marriage rite. Have them justify the decoration for the object's use.

2. Have the students identify the ways courtship and marriage are represented by language. Ask them to col-

lect examples, such as jump rope rhymes, valentines, invitations to engagement parties and weddings, friendship cards, poems, letters, classified advertisements (especially around Valentine's Day), news articles, lyrics, and cartoons with courtship and marriage themes. Exhibit and label the collection.

3. Have the students list decorated objects that are associated with death (for example: tombstones, sympathy cards, mass cards, caskets, mourning clothes, hair wreathes). Have the students work in teams to identify death motifs used by various religious faiths. The project could be documented on slides and shared with another class that might be doing a similar project on another rite of passage.

4. Ask students to create a drawing that expresses their feelings about the transitions in their lives, from birth to death. They might want to emphasize the different kinds of clothing, activities, and food that are available to them in the different periods of their lives. Next, have the students put their ideas in writing. Using the personal visual images they have created to stimulate their thinking, they should describe a rite of passage that would elevate them from adolescence to adulthood.

5. Have the students list the ten most important events they have experienced since their birth. Have them chart timelines of their lives, from birth through the present. They should space the intervening years about one inch apart. Have the students enter the ten important events onto their timelines, marking them in chronological order. Direct them to add other important events. Next, they should extend the timelines to antedate their births and include the life dates of their parents and grandparents. The students can illustrate the timelines with snapshots and drawings, correspondence, and other small objects that are relevant to the separate events. Finally, ask the students to insert major events in the history of the United States or of the country of their birth, lengthening the timelines as necessary.

ANNOTATED BIBLIOGRAPHY

All of a Kind Family

This series of five books focuses on a single Jewish family and its celebrations. Copies are available for review at the Teacher Center, Board of Jewish Education (see Related Resources, Unit 1).

Buck, Pearl S. *The Good Earth*. New York: Coward McCann, 1938.

The cycle of birth, marriage, and death within a family of Chinese peasants is described in this novel.

Coffin, Margaret M. *Death in Early America*. Nashville, N.Y.: Thomas Nelson, 1975.

This book presents a potentially grim topic in a fascina-

ting and engaging way—through passages from original journals and diaries. It considers the history and folklore of customs and superstitions related to early American funerals, burials, and mourning.

Dockstader, Frederick; Stewart, Tyrone; and Wright, Barton. *The Year of the Hopi*. Washington, D.C.: Smithsonian Institution Traveling Exhibition Service, 1979. Photographs and paintings document Hopi ceremonies, dances, and way of life; essays describe the Hopi ceremonial year. (\$7.50)

Haley, Alex. *Roots*. Garden City, N.Y.: Doubleday and Co., 1976. Although Haley's methods of research are controversial, *Roots* is a powerful and engaging story of six generations of one black family. Rites of passage are placed in a familial context in West Africa and the American South.

Rawlings, Marjorie Kinnan. *The Yearling*. New York: Charles Scribner, 1938. This novel recounts the events in the crucial twelfth year of a boy who passes from adolescence to manhood without benefit of formal ceremony.

"Treasures of Tutankhamen." Washington, D.C.: National Gallery of Art, Extension Services, n.d. The story of the artifacts of the famous burial vault are presented in a five-minute film (#130) and in a kit of slides and a cassette tape (#147). Both resources offer descriptions of the objects found in the tomb. The film includes quotes from the archaeologist who discovered the tomb; the slide-tape kit incorporates music of the oud, an ancient Egyptian instrument, and includes a booklet describing the uncovering of the tomb.

Wilder, Thornton. *Our Town*. New York: Coward McCann, 1938. Several common events overlapping in the lives of individuals in a community illustrate the continuity of humankind in this play.

Checklist of Objects Shown in the Slides

Dimensions are in inches, followed in parentheses by centimeters, with height preceding width and depth.

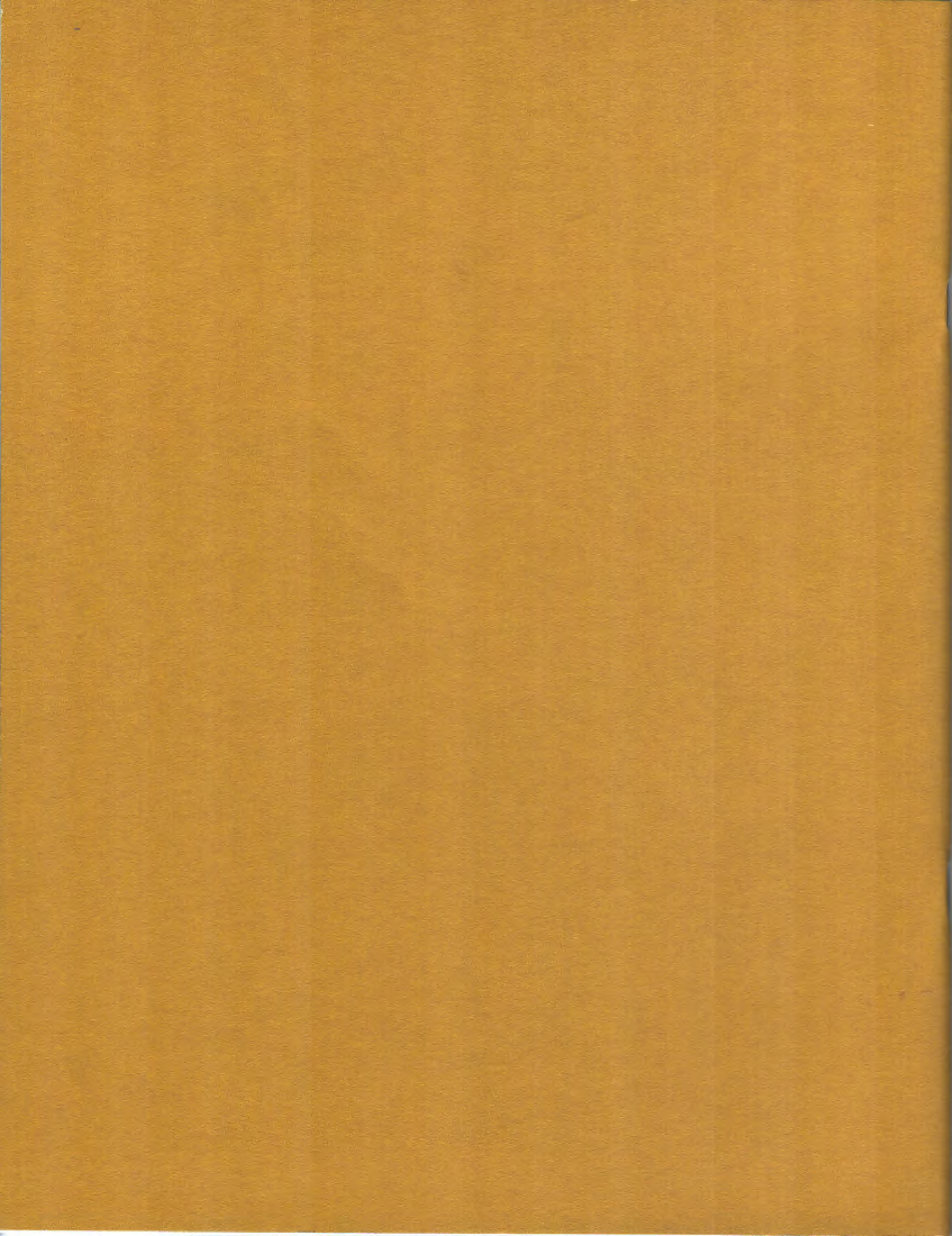
Slides 1 through 5 do not include objects in the exhibition.

6. Nancy Butler Quilt 1842
Jamestown, New York
cotton
80 × 80 (203.2 × 203.2)
7. Day of the Dead Altar 1979
Mexico
dough, pigment
60 × 94 (152.5 × 238.8)
8. Girl's Initiation Costume c. 1964
Burma
paperboard, cloth, wire, sequins, beads
coat: 62 $\frac{3}{8}$ × 19 $\frac{1}{4}$ (159 × 50.1)
headdress: 9 $\frac{3}{8}$ × 6 $\frac{1}{16}$ (24.4 × 16.9)
9. Yam Mask contemporary
Abelam people, New Guinea
vegetable fibers, pigment, feathers
10 $\frac{7}{8}$ × 10 $\frac{1}{2}$ (27.5 × 26.6)
10. Model of Dance House c. 1880–85
Eskimo people, Nushagak, Alaska
walrus ivory, wood, feathers, pigment
16 × 14 × 14 (40.6 × 35.6 × 35.6)
11. Drums of Peace probably late 18th or
early 19th century
Japan
lacquered wood, gilt, hide
largest: 25 $\frac{1}{2}$ × 11 × 11 (64.8 × 28 × 28)
12. Costume probably second quarter 20th century
Ibo people, southeastern Nigeria
wood, pigment, cotton, string
79 × 36 × 19 (200.7 × 91.4 × 48.2)
13. Decorated Shells mid or late 19th century
Japan
shell, pigment
1 × 3 × 2 $\frac{1}{2}$ (2.5 × 7.6 × 6.3)
14. Uncle Sam Costume 1936
USA
wood, cotton, brass
hat: 6 × 9 × 12 (15.2 × 22.8 × 30.4)
coat: 19 × 38 (48.2 × 96.5)
pants: 16 × 38 $\frac{1}{2}$ (40.6 × 97.7)
15. Speaker's Staff c. 1830–60
Haida people, Queen Charlotte Islands, British Columbia,
and Prince of Wales Islands, USA
wood
32 $\frac{3}{8}$ × 1 $\frac{3}{8}$ (82.8 × 4.2)
16. Helmet Torch 1884
USA
wood and metal
13 × 10 $\frac{1}{4}$ × 7 $\frac{3}{4}$ (33 × 26 × 19.7)
17. Emancipation House 1964
George W. White, Jr., 1903–1970
USA
painted construction
22 × 23 × 17 (55.9 × 58.4 × 43.2)
18. Harrison Quilt c. 1841
USA
silk ribbons, cotton
190 × 47 (482.6 × 119.4)
19. *Ball-play Dance, Choctaw* 1834–35
George Catlin, 1796–1872
USA
oil on canvas
19 $\frac{3}{8}$ × 27 $\frac{3}{8}$ (49.8 × 70.1)
20. Bonad Wallpaper c. 1800
Sweden
pigment on linen
15 $\frac{3}{8}$ × 52 $\frac{3}{8}$ (39 × 133)
21. Serving Spoon first half 20th century
Dan people, Liberia or the Ivory Coast
wood
24 $\frac{1}{2}$ × 6 $\frac{7}{16}$ × 3 $\frac{1}{8}$ (61.6 × 16.3 × 7.9)
22. *Mbala Mask* first half 20th century
Yaka people, southeastern Zaire
wood, branches, raffia fibers, pigment, resin, European
manufactured cloth
30 × 15 × 12 $\frac{1}{2}$ (76.2 × 38.1 × 31.7)
23. Shadow Puppet c. 1919
Java, Indonesia
leather, pigment, horn
20 × 12 × $\frac{1}{2}$ (50.8 × 30.5 × 1.2)
24. Double Cup before October 1963
Paiwan people, Taiwan
wood
1 $\frac{1}{16}$ × 22 $\frac{1}{4}$ × 3 $\frac{3}{16}$ (4.3 × 56.6 × 8.4)

25. Bullroarer second half 19th century
Bororo people, Brazil
wood, cord
28¼ × 5¼ × 1 (73 × 13.9 × 2.5)
26. Turtle Leg Rattle 1870–87
Eastern Cherokee people, North Carolina
box-turtle shell, groundhog skin, cloth, pebbles
12 × 8½ × 4¼ (30.4 × 21.6 × 12.1)
27. Mask replica; 1960–64
Pongsan county, Hwanghae province, Korea
papier-mâché, pigment, cloth, rabbit fur
19 × 7¼ × 10 (48.2 × 18.4 × 25.4)
28. Gambling Sticks c. 1860–84
Haida people, Tlingit, Alaska, and
Northwest Coast, USA
wood, abalone, hide, pigment
packet: 27½ × 9 × 2½ (69.8 × 22.8 × 6.3)
29. Boy's Initiation Costume c. 1964
Burma
nylon
coat with arms extended: 11⅞ × 18⅞
(29 × 46)
30. Birch Bark Scroll, "Love Letter" c. 1880–87
Ojibwa people, USA
birch bark
2 × 12 × 7¼ (5.1 × 30.4 × 18.4)
31. Benoni Pearce Album Quilt 1850
Pawling, New York
cotton
103 × 103 (261.6 × 261.6)
32. Cow Poster 1965
Patan, Nepal
paper, pigment
11⅞ × 9½ (28 × 24.1)

Valentine, 1933, USA, paper and ink.





RENWICK

GALLERY

Exhibition Plan

Title:

"Celebration: A World of Art and Ritual"

Scope:

The objects will be drawn from all Smithsonian museums with permanent collections and non-restrictive lending policies. The participating museums are: The National Museum of Natural History, the National Museum of American History, the National Air and Space Museum, the Hirshhorn Museum and Sculpture Garden, the Cooper-Hewitt Museum, the National Gallery of Art, the National Museum of American Art, the Smithsonian Institution Building, the Museum of African Art.

Geographic areas represented:

Europe, Africa, North America, South America, Asia, Oceania, Australia

Time Period:

Nineteenth and Twentieth centuries

Organization:

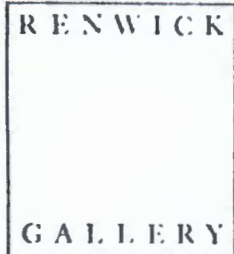
The Renwick Gallery space is divided into seven halls and two public spaces for performance. The first gallery (102) displays the most beautiful and/or interesting celebratory objects in the collections, objects especially rich in meaning. The objects' beauty and wealth of cultural associations evoke the world of ritual, ceremony, and festival.

The second gallery (103) treats the major components of celebratory events. The following subject areas are represented:

1. Feast, drink, offering, and serving
2. Costume
3. Mask
4. Sound as signal, accompaniment, and invocation
5. Drama and narrative
6. Dance
7. Games and sports

"Celebration" exhibition plan - page 2

The remaining five galleries are organized by celebratory function. Gallery 104 deals with personal rites of passage: birth, initiation, courtship, marriage, and death. Galleries 202 and 203 present celebrations which mark a change in the political or legal status of individuals. These secular rituals may also commemorate the important historical moments in a given community. Galleries 205 and 206 are devoted to sacred rituals and will include the construction of shrines and altars. Gallery 207 shows how economic processes are celebrated in many societies. Examples include first fruits and harvest ceremonies. Monthly celebrations of a traditional nature are planned for the Grand Salon - Renwick Gallery.



National Museum of
American Art
Smithsonian Institution
Washington, D.C.

Synopsis: Celebration Public Interpretive Programming

Celebration: A World of Art and Ritual
exhibit date: March 17, 1982 - June 26, 1983
place: Renwick Gallery

Co-sponsored by the Smithsonian Institution's Office of Folklife Programs and the Renwick Gallery, Celebration: A World of Art and Ritual represents how sixty-two cultures throughout the world celebrate through rituals, ceremonies, and festivals. Accompanying the exhibition will be public interpretive programs. These programs will include dance and music events, dramatizations, readings, children's events, and craft demonstrations. All program events will occur in the Renwick Gallery's Grand Salon. Some events will be scheduled for weekday lunch hour/afternoon presentations, others will occur during the early afternoon on weekends.

These program events will directly interpret objects and customs exhibited; reinforce the concept of celebration by properly transforming the Renwick Gallery into a center for celebrations; introduce cultures as well as culturally enrich; attract new audiences to the Smithsonian.

Local, national, and through the embassies, international resources are being tapped for the development of "Celebration" programs.

RENWICK

GALLERY

"CELEBRATION" THEME STATEMENT*
by Victor Turner, Guest Curator

National Museum of
American Art
Smithsonian Institution
Washington, D.C.

To celebrate means the marking of an occasion or event with ceremony or festivity. Anthropologists have found no culture devoid of celebrations. These may be in the form of great public events: to celebrate highlights in the lives of great religious and political leaders or to mark the passage of the seasons. Or they may be milestones in personal lives, taking note of decisive steps along life's road. Birth, adolescence, marriage, elderhood, and death may provide occasions for celebration. Celebrations are both joyous and solemn. There is a sense of achievement whenever a person or group reaches a socially recognized goal. There is a deep thankfulness, an honoring of higher powers, natural or supernatural, whenever life's obstacles are overcome, a sense of having survived with the aid of something more than ourselves.

Celebrations represent times and spaces set apart from daily tasks, in which the possibility of a popular, social creativeness may arise. We not only attempt to understand our past in celebration but we try to lay down the lines and forms of our future. Best of all, perhaps, the exhibition may stimulate in all of us the impulse to celebrate the achievements we have made...

In this exhibition (Celebration: A World of Art and Ritual) we aim to bring together the very best that the Smithsonian museums have to offer in the way of objects that have been generated by celebrations of many types in many cultures.

The United States has its full share of celebratory occasions. We see a fascinating point-counter-point in the comparison between our ways of celebration and those of other lands.

* The above text is extracted from an expanded theme statement for the exhibition, Celebration: A World of Art and Ritual; a statement written by Victor Turner, Guest Curator, June 17, 1982. The exhibition is presented by the Smithsonian Institution's Renwick Gallery of the National Museum of American Art. Exhibition dates: March 17, 1982 until June 26, 1983.